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A CATALOGUE

OF

SCULPTURE

IN THE DEPARTMENT OF

GREEK AND ROMAN ANTIQUITIES,

BRITISH MUSEUM.

BY

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VOL. I.

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PREFACE.

The present volume by Mr. Arthur Smith, Assistant in the Department of Greek and Roman Antiquities, includes the sculptures of the Archaic period; those of the Parthenon and other Athenian buildings; the remains of the temple at Phigaleia; the Greek reliefs, and some other sculptures which, though produced in Roman times, yet represent Greek originals of the great age.

In the section which deals with the sculptures of Athens much has been retained from Sir Charles Newton's *Guide to the Elgin Room*, Pts. I.–II. While adding the results of more recent research, Mr. Smith has contributed on his part interesting material.

The sculptures of the archaic period have of late years been the subject of much discussion; the results of these discussions, as they apply to the collection of the British Museum, have now been brought together and summarized.

The Greek reliefs, which form an important section of the present volume, belong to a class of sculptures which have produced much difference of opinion as to the subjects represented by them. Mr. Smith has stated briefly the principal views, by way of introduction to the several classes of reliefs.

A. S. Murray

3rd December, 1891.

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TABLE OF ABBREVIATIONS.

The following is a list of the works which are most frequently referred to, in this Catalogue, under abbreviated forms:—

Annali dell' Inst. Annali dell' Instituto di Corrispondenza Archeologica. Rome: 1829–1885. [Superseded by the "Roemische Mittheilungen."]

Antike Denkmaeler. Antike Denkmaeler herausgegeben vom k. deutschen Archaeologischen Institut. Berlin: from 1886. In progress.

Arch. Anzeiger. Archaeologischer Anzeiger. [A supplement to the Archaeologische Zeitung, and to the Jahrbuch des Archaeologischen Instituts.]

Arch. Zeit. Archaeologische Zeitung. Berlin: 1843–1885. [Superseded by the Jahrbuch des Archaeologischen Instituts.]

Athenische Mittheilungen. Mittheilungen des k. deutschen Archaeologischen Instituts, Athenische Abtheilung. Athens: from 1876. In progress.

Brunn, Denkmaeler. H. v. Brunn, Denkmaeler griechischer und römischer Sculptur. Munich: from 1888. In progress.

Bull. de Corr. Hellénique. École française d'Athènes. Bulletin de Correspondance Hellénique. Athens: from 1877. In progress.

Bull. dell' Inst. Bullettino dell' Instituto di Corrispondenza Archeologica. Rome: 1829–1885.

C. I. A. Corpus Inscriptionum Atticarum. Berlin: from 1873. In progress.

C. I. G. Corpus Inscriptionum Graecarum. Berlin: 1828–1877.

Gaz. Arch. Gazette Archéologique. Paris: 1874–1888.

Greek Inscriptions in Brit. Mus. The Collection of Ancient Greek Inscriptions in the British Museum, by C. T. Newton, and E. L. Hicks. 1874–1890.

Guide to Elgin Room I. Synopsis of the Contents of the British Museum. Department of Greek and Roman Antiquities. The Sculptures of the Parthenon. Elgin Room, Part I. (Third ed.). 1886.

Guide to Elgin Room II. Synopsis, etc. . . . . The Sculptures in the Elgin Room. Part II. 1881.

Guide to First Vase Room. Synopsis, etc. . . . . First Vase Room. (Last ed.) 1883.

Guide to Graeco-Roman Sculptures I. Synopsis, etc. . . . . Graeco-Roman Sculptures. (Second ed.) 1879.

Guide to Graeco-Roman Sculptures II. Synopsis, etc. . . . . Graeco-Roman Sculptures. Part II. 1876.

Jahrbuch des Arch. Inst. Jahrbuch des k. deutschen Archaeologischen Instituts. Berlin: from 1886. In progress.

Journ. of Hellen. Studies. The Journal of Hellenic Studies. London: from 1879. In progress.

Mansell. Photographs of objects in the British Museum, published by W. A. Mansell, 271 Oxford Street, W.

Michaelis. A. Michaelis, Der Parthenon. Leipsic: 1871.

Michaelis, Anc. Marbles. A. Michaelis, Ancient Marbles in Great Britain. 1882.

Mitchell. Lucy M. Mitchell, A History of Ancient Sculpture. 1883.

Mitchell, Selections. Selections from Ancient Sculpture. . . . . A Supplement to A History of Ancient Sculpture. By Lucy M. Mitchell. 1883.

Mon. dell' Inst. Monumenti Inediti, pubblicati dall' Instituto di Corrispondenza Archaeologica. Rome, 1829–1886, and Berlin, 1891.

Murray. A. S. Murray, A History of Greek Sculpture. 1880–3. [Second ed., 1890. The first ed. is quoted, unless otherwise stated.]

Mus. Marbles. A description of the Collection of Ancient Marbles in the British Museum. 1812–1861.

Perrot & Chipiez. G. Perrot and C. Chipiez, Histoire de l'Art dans l'Antiquité. Paris: from 1882. In progress.

Prachov. A. Prachov, Antiquissima Monumenta Xanthiaca. St. Petersburg, 1871.

Rev. Arch. Revue Archéologique. Paris: from 1844. In progress.

Roehl, I. G. A. H. Roehl, Inscriptiones Graecae Antiquissimae, praeter Atticas in Attica repertas. Berlin: 1882.

Roemische Mittheilungen. Mittheilungen des k. deutschen Archaeologischen Instituts, Roemische Abtheilung. Rome: from 1886. In progress.

Specimens. Specimens of Ancient Sculpture. . . . . selected from different Collections in Great Britain, by the Society of Dilettanti London: 1809.

Stereoscopic. Photographs of objects in the British Museum, published by the London Stereoscopic Company, 106 Regent Street, W.

Stuart. James Stuart and Nicolas Revett, The Antiquities of Athens. London: 1762–1830. [Second ed., 1825–1830. The first ed. is quoted unless otherwise stated.]

Synopsis. Synopsis of the contents of the British Museum. (Numerous editions.) 1808–1857. [Where a double reference is given, as 189 (284), the number in the parenthesis was used in editions of the Synopsis earlier than 1832.]

Wolters. Die Gipsabgüsse Antiker Bildwerke in historischer Folge erklärt. Bausteine . . . . von Carl Friederichs neu bearbeitet von Paul Wolters. Berlin: 1885.

British and Metric Systems Compared.

1 inch = ·025 metre.
1 foot = ·304 metre.
3 feet = ·914 metre.

1 metre = 39·37079 inches.

INTRODUCTION.

THE collection of ancient sculpture in marble, included in the Department of Greek and Roman Antiquities in the British Museum, may be said to represent the efforts of more than two centuries, though the foundation of the Museum itself is of a considerably more recent date.[1]

The British Museum was established by Parliament in 1753. In that year, by the statute 26 Geo. II. cap. 22, a trust was created to unite and maintain as one collection the Museum of Sir Hans Sloane, the Cottonian Library, and the Harleian Collection of Manuscripts.

Sir Hans Sloane (1660–1753),[2] physician, botanist, and President of the Royal Society in succession to Newton, had formed in his lifetime a very extensive museum, consisting mainly of books, natural history collections, and ethnographical objects. At the same time classical antiquities were represented by bronzes, gems, vases, terracottas, and a few sculptures in marble. The examples,

[1] For the history of the collections in the British Museum, see Edwards, *Lives of the Founders of the British Museum*; Michaelis, *Ancient Marbles in Great Britain*, introduction.

[2] There is a portrait of Sloane in the Mediæval Room, and a bust by Roubiliac in the Ceramic Gallery.

however, of Greek sculpture were few and unimportant, and in most instances they cannot now be recognized with certainty from the brief entries in Sir Hans Sloane's catalogue. Such as they were, they were chiefly derived from the collection of John Kemp, an antiquary and collector early in the eighteenth century (died 1717). The Sloane Collection included the sepulchral vase, No. 682 in the present volume; a small relief with two dogs and a wild boar; a figure of Asclepios, a few heads, busts, urns of marble or alabaster, and a few Greek and Latin inscriptions.

Three of the pieces of sculpture in the Museum are said by Sloane[1] to have been derived from the Arundel Collection, which was the first great collection of classical antiques formed in this country. Thomas Howard, Earl of Arundel (1585–1646), was the first Englishman who employed agents to collect for him in Greece and the Greek Islands, as well as in Italy. The collection thus formed was broken up in the reign of Charles II. The inscriptions were given by Henry Howard, afterwards sixth Duke of Norfolk, to the University of Oxford in 1667. The sculptures were scattered. A part passed through the hands of the Earls of Pomfret to the University of Oxford, while others were lost, or dispersed among private collectors.[2] The few examples named above thus found their way into the original collection of the British Museum. A more important fragment, however, from the Arundel Collection was added to the

[1] The entries in the Sloane Catalogue are:—"218. A vase of red and grey marble with green veins, with a cover from the Earl of Arundel's Collections. 222. A busto of Tully (?) when young.—Arundel. 223. A small Venus (?).—Arundel."

[2] Michaelis, *Ancient Marbles*, p. 6.

Museum at an early date, namely the bronze head, formerly known as Homer,[1] which was presented by the ninth Earl of Exeter in 1760. This head had previously been in the collection of Dr. Richard Mead,[2] physician and antiquary (1673–1754), and was sold with his collection in 1754.[3]

Between the foundation of the British Museum in 1753 and the accession of the Townley Collection in 1805, the collection of sculpture made but slow progress. The first donor of sculpture was Thomas Hollis (1720–1774), of Corscombe, in Dorsetshire, a collector, and benefactor to several branches of the Museum. In 1757 Hollis gave a collection of antiquities, including several marbles, chiefly small busts and inscriptions.[4] In 1764 he gave a Greek relief, which cannot be identified, and in 1765 a marble head of a Faun.

In 1772 Matthew Duane (lawyer and antiquary, 1707–1785) joined in a gift of sculptures with Thomas Tyrwhitt (1720–1786), a scholar, who also bequeathed his library of classical authors to the British Museum. The sculptures in question[5] were purchased by the donors at an auction in London,[6] in order that they might be put in a place of safety.

The year 1772 is also noteworthy as the date of the first Parliamentary grant for the augmentation of the Museum collection. The House of Commons in that year voted a sum of £8410 for the purchase of the valuable museum of antiquities which had been formed by Sir

[1] *Mus. Marb'es*, II., pl. 39.
[2] There is a bust of Mead by Roubiliac in the Ceramic Gallery.
[3] *Mus. Meadianum*, Pars altera, p. 219.
[4] Cf. *Mus. Marbles*, V., pl. 1, fig. 3; pl. 6, fig. 4; pl. 7, fig. 1; pl. 12, fig. 4.
[5] Nos. 639, 703, 737.
[6] *Archæologia*, III., p. 230.

William Hamilton (1730–1803), British Ambassador at Naples, 1764–1800. The vases formed the most important section, but the collection also contained several sculptures in the round and in relief.[1] On the other hand a square altar with reliefs[2] was presented by Sir W. Hamilton in 1776, and perhaps also a head of Heracles.[3] A colossal foot of Apollo[4] was given in 1784.

In 1780 an interesting relief, No. 750, was presented by Sir Joseph Banks, and Col. the Hon. A. C. Fraser, of Lovat (1736–1815). Sir Joseph Banks (1743–1820), traveller, botanist, and President of the Royal Society, was a great benefactor to the Library and Botanical collections, but his gifts of sculpture were limited to this relief, and to a relief representing Jupiter and Ceres, presented in 1809.

Charles Townley gave two marble fountains[5] in 1786, but his main collections were not added to the Museum till after his death. A valuable gift was received from the Society of Dilettanti, about 1795, consisting of the sculptures and inscriptions collected by the expedition to Ionia which had been sent out by that Society in 1764, under the direction of Dr. Richard Chandler. The collection included several Attic reliefs,[6] and some important inscriptions, among them the well-known report on the progress of the Erechtheion.[7] In 1870 the same Society presented the fruits of its excavations at Priené, conducted by Mr. R. P. Pullan.

Two Roman portrait statues, of inferior merit, which had passed into the hands of the British at the Capitulation of

[1] Nos. 774, 780; *Græco-Roman Guide*, I., No. 140B.
[2] *Græco-Roman Guide*, II., No. 53. [3] *Mus. Marbles*, I., pl. 11.
[4] *Græco-Roman Guide*, II., No. 117.
[5] *Græco-Roman Guide*, II., Nos. 45, 61. [6] Nos. 605, 637, 642.
[7] *Greek Inscriptions in Brit. Mus.*, No. XXXV.

Alexandria, in 1800, were placed in the Department of Antiquities, in 1802.

The collection of sculpture which had thus slowly come into existence during the first fifty years of the Museum's history, received its most brilliant accessions during the first quarter of the present century.

The great collection that had been formed by Charles Townley[1] was purchased in 1805 by Act of Parliament, 45 Geo. III. cap. 127, for £20,000, a sum greatly below the value of the sculptures. Charles Townley (1737–1805), of Townley, in Lancashire, acquired a large part of his marbles, during a residence in Italy, between 1768 and 1772, but continued collecting, after his return to England. The chief sources from which he formed his museum were the following: (1) the older Roman collections, from which Townley made numerous purchases; (2) the excavations carried on by Gavin Hamilton, a Scotch painter living in Rome (died 1797), and by Thomas Jenkins, an English banker; (3) occasional purchases from older English collections. Thus the relief of Exakestes[2] was derived from the collection of Dr. Richard Mead (see above). The relief of Xanthippos[3] had been brought to England by Dr. Anthony Askew, a physician, who visited Athens and the East, about 1747, and compiled a manuscript volume of inscriptions, now in the British Museum (Burney MSS., No. 402). Several pieces[4] were also obtained from the collection formed at Wimbledon by Lyde Browne, a virtuoso and Director of the Bank of England, who died in 1787.

[1] There is a bust of Townley in the Department of Antiquities.

[2] No. 704. [3] No. 628.

[4] *Mus. Marbles*, III., pl. 6; X., pls. 3, 5; XI., pl. 37.

The accession of the Townley Collection in 1805 made necessary the erection of a special building in the garden of the then existing Montague House, and also caused the creation of a separate Department under Taylor Combe, for the custody of the antiquities, which had been previously attached to the Library.

In 1814, the Phigaleian sculptures were purchased of the explorers[1] in a public auction at Zante, and the Museum thereby acquired its first series of sculptures from a Greek building. A fragment, which had been lost during the transportation of the marbles,[2] was presented by Mr. J. Spencer Stanhope in 1816.

Thomas Bruce, seventh Earl of Elgin (1766–1841), whose collection was the next and greatest addition to the British Museum, had been appointed British Ambassador to the Porte in 1799. On his appointment, he resolved to make his time of office of service to the cause of art, and accordingly engaged a body of five architects, draughtsmen and formatori, under Lusieri, a Neapolitan portrait painter, to make casts, plans and drawings from the remains in Greece, and more particularly at Athens. While the work was in progress, Lord Elgin became aware of the rapid destruction that was taking place of the sculptures in Athens. The success of the British arms in Egypt having made the disposition of the Porte favourable to the British Ambassador, a firman was obtained which sanctioned the removal of the sculptures. The whole collection, formed by Lord Elgin's agents, was, after long negotiations, and an enquiry by a Select Committee of the House of Commons, purchased of Lord Elgin for £35,000 in 1816. It consists of sculptures and architectural

[1] See p. 270. [2] Part of No. 534.

fragments from the Parthenon, the Erechtheion, and other Athenian buildings; casts, which have now become of great value, from the Parthenon, the Theseion, and the Monument of Lysicrates; a considerable number of Greek reliefs, principally from Athens; fragments from Mycenae and elsewhere; drawings and plans.

The marbles and casts of the Parthenon acquired in the Elgin Collection, have since been supplemented, not only by casts of sculptures newly discovered at Athens, but also by the additions of fragments, removed from Athens by occasional travellers, and acquired for the Museum by donation or purchase. The gifts include a head of a Lapith,[1] from the Duke of Devonshire, and pieces of the frieze from Mr. C. R. Cockerell,[2] and Mr. J. H. Smith-Barry;[3] also from the Society of Dilettanti[4] and the Royal Academy.[5]

Lord Elgin was actively assisted in the East by his secretary, William Richard Hamilton (1777–1859), who afterwards became Under-Secretary of State for Foreign Affairs (1809–1822). From Mr. Hamilton the Museum received a few sculptures, including a sepulchral relief from Tarentum.[6]

In 1824 the British Museum obtained by bequest the collections of Richard Payne Knight (1749–1824), a learned but fanciful antiquarian, and a leading member of the Society of Dilettanti. Payne Knight's collection was especially rich in bronzes, gems, and coins, but it also contained a series of marble portrait busts.

The next addition of importance was the collection of sculptures and casts brought at the public expense in 1842 from Xanthos and other sites in Lycia, discovered

[1] 342, *3*. [2] 327, *4*. [3] 325, *75*.
[4] 325, *50*. [5] 325, *85*. [6] Nos. 446, 712.

by Sir Charles Fellows (1799–1860), in the course of his journeys of 1838 and 1840.[1]

In 1846, permission was given by the Porte to the then British Ambassador, Sir Stratford Canning, afterwards Viscount Stratford de Redcliffe (1786–1880), to remove twelve slabs of the frieze of the Mausoleum from Halicarnassos. These sculptures, long known to travellers,[2] were taken from the walls of the castle of Budrum, and presented by the Ambassador to the British Museum.

Ten years later the influence of Lord Stratford de Redcliffe was exerted to support Sir Charles Newton in his explorations in Asia Minor. Sir Charles Newton exchanged his position at the British Museum, in 1856, for the post of British Vice-Consul at Mitylene, which he held till 1859, and in that capacity he was able, on behalf of the Trustees, to excavate the sites of the Mausoleum at Halicarnassos, and of the temple of Demeter at Cnidos. He also removed the archaic statues of Branchidae, and collected several minor pieces of sculpture. The excavations on the site of the Mausoleum added four slabs to the series presented by Lord Stratford de Redcliffe in 1840. One additional slab was purchased in 1865 of the Marchese Serra, of Genoa.

While the excavations of the Mausoleum were in progress, the Crimean campaign afforded an opportunity to Col. Westmacott to form a collection of sculptures from Kertch and the neighbourhood, illustrating the later stages of Greek art on the Euxine.

In the years 1860–1861, Captain, now General Sir R. Murdoch Smith, R.E., and Commander E. A. Porcher, R.N.,

[1] See p. 45, for a further account of the travels of Fellows.

[2] *Antiquities of Ionia*, II. (1797), suppl., pl. 2.

carried out a series of excavations on the site of Cyrenè, and discovered a considerable number of sculptures in marble, and an admirable bronze portrait head, among the ruins of the temples of Apollo, Dionysos and Aphroditè, and elsewhere.

The excavations which were carried on at Ephesus by the late Mr. John Turtle Wood,[1] for the British Museum, began in 1863, and were continued till 1874, the site of the great temple of Artemis not having been determined before the spring of 1870. Besides excavating the site of the temple, Mr. Wood obtained inscriptions and sculptures from the Odeum, the great Theatre, and the road to the temple of Artemis.

The site of Naucratis in the Egyptian Delta was discovered by Mr. W. M. Flinders Petrie, and was excavated, partly by the discoverer, and partly by Mr. E. A. Gardner, at the cost of the Egypt Exploration Fund in the years 1884–6.[2] The most important objects found were fragments of pottery, but there were also some architectural remains, and archaic statuettes of interest.

In 1889 and 1891, various sculptures, including a head of Eros from Paphos, and a large capital with projecting bulls' heads from the Cyprian Salamis, have been presented by the Cyprus Exploration Fund.

Besides the proceeds of the systematic researches enumerated above, the collection of sculpture has been frequently increased during the present century with the specimens collected by private travellers in the East. Thus in 1818, H. Gally Knight (1784–1846), an antiquarian and writer on the history of architecture, with N. Fazakerly, presented a statue from Athens.[3] In 1820,

[1] See p. 24. [2] See p. 61. [3] No. 153.

J. P. Gandy Deering (1787–1850), an architect who had taken part in the Dilettanti Expedition to Ionia of 1811, presented sculptures that he had discovered at Rhamnus in Attica.[1] In 1839, Colonel W. M. Leake, an eminent traveller and topographer (1777–1860), presented several Greek sculptures.[2] A small collection of reliefs, and of architectural fragments from Athens and elsewhere, was purchased from H. W. Inwood, the author of a treatise on the Erechtheion.

In 1861, the fifth Earl of Aberdeen presented a collection which had been formed in Greece in 1801 by George, fourth Earl of Aberdeen, a connoisseur, known to his contemporaries as "Athenian Aberdeen."[3] In 1864 a collection of sculptures was purchased which had been formed by Percy Clinton Sydney Smythe, sixth Viscount Strangford (1783–1855), formerly Ambassador to the Porte, and which included the "Strangford Apollo."[4]

Amongst purchases that have taken place from time to time we may also mention that of the Apollo[5] from the collection of the Comte de Choiseul-Gouffier in 1818. In 1864 several Græco-Roman sculptures[6] were purchased from the Farnese Collection at Rome. The museum of the Duc de Blacas, purchased in 1867, contained the head of Asclepios from Melos, and the relief discovered at the same time.[7] For the numerous cases not here mentioned in which sculptures have been acquired by donotion or bequest, the reader is referred to the pages of the catalogue.

[1] Nos. 154, 460; cf. also No. 784. [2] Including Nos. 798, 816.
[3] Including Nos. 632, 633, 644, 710, 802, 808, 811, 812.
[4] No. 206. See also Nos. 302, 627, 651, 653, 666, 678, 722. [5] No. 209.
[6] No. 401; *Græco-Roman Guide*, I., Nos. 33, 45, 109, 132, 134; II., No. 96. [7] Nos. 550, 809.

Finally, it may be observed that not a few sculptures in the British Museum have been found under peculiar circumstances in this country. Such specimens have been brought to England by travellers, whose collections have afterwards been broken up, lost or neglected, and have been rescued by chance from warehouses, gardens, or masons' yards.[1]

[1] See Nos. 214, 643, 652, 667, 680, 693, 699, 726, 736.

PART I.

ARCHAIC PERIOD.

SCULPTURES FROM MYCENAE.

The sculptures contained in the first section of this catalogue are derived from the site of Mycenae, the first four being fragments of important works of architecture. There is great uncertainty as to the date and origin of the Mycenaean monuments. A theory frequently advanced supposes that they are remains of an old civilization whose centre was Argolis, and which was swept away by Dorian invaders. If this view is accepted, Nos. 1–6 are separated by a long interval of years, and by a time of great political change, from the remaining sculptures in this volume. From No. 7 onwards we have works produced during the historical period; but the remains of Mycenae acquire interest from the consideration that they may be authentic memorials of a dynasty only dimly remembered in the Homeric Poems.

1–4. Fragments of architecture from the building, commonly known as the 'Treasury of Atreus' at Mycenae. This building is a dome-covered tomb (*tholos*) of beehive shape, approached by a long passage (*dromos*). It is cut out from the side of a hill, and built of heavy masonry, covered with earth, so as to form a tumulus. It was partially excavated by Lord Elgin, and more completely in 1879 by the Greek Archæological Society. The fragments Nos. 1–4 are parts of an elaborately decorated doorway to the tomb. They have been incorporated in a somewhat

fanciful restoration which was made by Donaldson, and which has been much modified by later investigators.

For plans and views, see Stuart, 2nd ed., IV. pls. 1–5 (with Donaldson's restoration). Dodwell, *Pelasgic Remains*, pls. 9, 10. *Athenische Mittheilungen*, IV., p. 177, pls. 11–13 (Thiersch); Mitchell, p. 143. Donaldson's restoration is based on an earlier attempt by Lord Elgin's artists, which is now among the Elgin drawings in the British Museum.

1. Fragment from the 'Treasury of Atreus' at Mycenae. The decoration consists of three bands of the wave pattern, separated by mouldings. Two of these bands are in low relief; the third is in high relief, with a hole bored in the centre of each spiral for the insertion of glass or metal ornaments. Among the tools employed by the artist, the chisel, saw, and the tubular drill, were plainly included. From the fact that the end of the fragment is cut at an acute angle, it is inferred that this fragment was placed above the doorway of the building, in contact with a relief of triangular form. It is also possible that it may have formed part of a triangular slab above the door. A piece of red marble, similarly decorated, which is now at Athens, exactly fits the apex of the triangular opening (*Athenische Mittheilungen*, iv., pl. 13, fig. 1, A.).—*Elgin Coll.*

Red marble. Height, 1 foot 4½ inches; width, 3 feet 2¾ inches. Stuart, 2nd ed., IV., pl. 4, fig. 10; p. 32; cf. pl. 5; Dodwell, *Tour*, II., p. 232; Murray, I., p. 38; Wolters, No. 3.

2. Fragment from the 'Treasury of Atreus' at Mycenae. The decoration consists of a band of the wave pattern, and a band of lozenges in low relief, the bands being separated by mouldings of similar character to those of No. 1. The saw and chisel were used by the artist.

This slab, according to Donaldson, formed a part of the architrave, over the entrance to the building. According

to Dodwell, it was 'found by the excavators of the Earl of Elgin, near the Treasury of Atreus.'—*Elgin Coll.*

Hard green limestone; height, 1 foot 6 inches; width, 3 feet 6 inches. Stuart, 2nd ed., IV., pl. 4, fig. 9; cf. pl. 5; Dodwell, *Tour*, II., p. 232; Murray, I., p. 39; Wolters, No. 2.

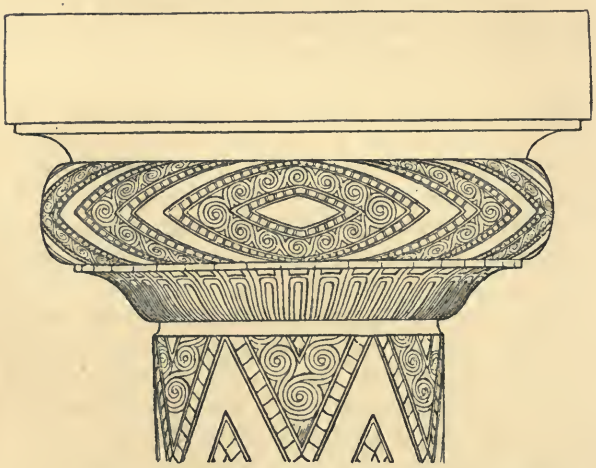


Fig. 1.—Restored Capital from the 'Treasury of Atreus' (after Puchstein).

3. Fragment from the 'Treasury of Atreus' at Mycenae. This fragment, which is decorated with a portion of a wave pattern enclosed by two mouldings meeting at an acute angle, is a part of one of the columns that flanked the entrance to the building. These columns were decorated with an elaborate system of ornament, composed of zigzag bands of the wave pattern, best understood on reference to drawings of the complete column (*cf.* fig. 1). The tubular drill has been used as in No. 1.—*Presented by the Institute of British Architects*, 1843.

Hard green limestone; height, 11 inches; width, 9 inches. For drawings of the restored column, with its capital (formerly taken for the base) compare Stuart, 2nd ed., IV., pl. 4, figs. 1–5,

pl. 5. Dodwell, *Tour*, II., pl. facing p. 232; Murray, I., p. 40; Puchstein, *Das Ionische Capitell*, p. 50. For fragments of the capital, see Gell, *Itinerary*, pl. 7; Mitchell, p. 145, fig. 70.

4. Fragment from the 'Treasury of Atreus' at Mycenae. This is a part of the lower member of the capital of a pilaster flanking the great doorway (*cf.* fig. 1).—*Presented by the Institute of British Architects*, 1843.

Hard green limestone; height, 3½ inches; width, 10 inches. Puchstein, *Das Ionische Capitell*, p. 50.

5. Fragment of relief. Head and shoulder of rampant lion. From the shape of the fragment it appears to have been a part of a triangular relief filling the space above a doorway. (Compare No. 1 and the Gate of Lions at

Fig. 2.—Relief from Mycenae (?), No. 5.

Mycenae.) The lion's paw is extended as if towards another lion confronting him. A pattern is drawn in fine lines on the shoulder. Behind the lion is a branch of laurel.

A part of this relief has been exposed to a corroding influence, which has acted uniformly on the surface, so that the design is sunk, but not obliterated.—*Mycenae (?) Elgin Coll.*

Limestone; height, 1 foot 10¼ inches; width, 2 feet 2 inches. *Synopsis*, No. 204 (158). Murray (2nd ed.), I., p. 61.

6. Fragment of relief. Forelegs and part of body of bull standing to left. A joint is worked in the stone, in front of the bull.—*Mycenae (?) Elgin Coll.*

Green limestone, closely resembling that of No. 5, but not identical with it. Both are composed principally of flakes of mica, which are, however, larger and more abundant in No. 6 than in No 5. Height, 1 foot 4½ inches; width, 2 feet 5 inches. *Synopsis*, No. 224 (160).

Fig. 3.—Relief from Mycenae, No. 6.

SCULPTURES FROM BRANCHIDAE.

The temple and oracle of Apollo at Didyma, near Miletus, in Asia Minor, were from time immemorial in the hands of the priestly clan of the Branchidae, whose name came to denote the place itself. This temple was destroyed by the Persians—probably by Darius on the suppression of the Ionian Revolt—about 495 B.C. (Herod. vi., 19. See, however, Strabo, xiv., p. 634; xi. p. 518.) After its destruction, the temple was not rebuilt till the time of Alexander. The temple was connected with the harbour Panormos by the Sacred Way. Along this the sculptures stood at intervals. They are dedicatory offerings made to Apollo, probably by the persons represented.

The following are the materials for fixing the period to

which the sculptures of Branchidae must be assigned. It is certain that none of them are later than the destruction of the temple by the Persians, and the latest of them (No. 16) appears a generation earlier than the works associated with that period. On the other hand, there is no reason to place the oldest before the early part of the sixth century B.C. Thus these sculptures cover the period of (say) 580–520 B.C. On epigraphic grounds, the date may be more closely defined. It is believed that the older form for η ⊟ was changed to H shortly before 550 B.C. By this criterion, Nos. 10, 17, belong to an older group, and No. 14 to a later group. An inscribed base now in the British Museum with the name of an artist, Terpsicles, also belongs to the older group (Roehl, *I.G.A.*, 484). It has been suggested that Chares of Teichioussa (No. 14) was one of the local tyrants who were established after the destruction of the kingdom of Croesus (546 B.C.), and this agrees well with the epigraphical evidence.

The statues of Branchidae are of interest because they exhibit the process by which the grotesque coarseness of primitive work tends towards the stiff and formal refinement that marks the later stage of archaic art. The series in the British Museum breaks off before the second stage has been completely attained, but it can be well supplemented by a seated female figure from Miletus, now in the Louvre (Rayet et Thomas, *Milet et le Golfe Latmique*, pl. 21).

The sculptures of the Sacred Way were discovered by Chandler in 1765 (*Antiqs. of Ionia*, 1st ed., I. p. 46; Chandler, *Travels in Asia Minor*, 1775, p. 152). They were more accurately examined by Gell, and the second *Dilettanti* expedition in 1812 (*Antiqs. of Ionia*, 2nd ed., 1821, Part I., p. 29, vignette, and ch. III., pl. 1; Müller, *Denkmaeler*, I., pl. 9, fig. 33). A more accurate sketch was made by Ross (*Arch. Zeit.*, 1850, pl. 13). Such of the sculptures as could be found in 1858 were removed by Sir C. Newton; Newton, II., p. 527. On the inscriptions see Kirchhoff, *Studien*, 4th ed., pp. 19, 25.

7. Female figure, seated on a chair, with her hand resting on her knees. The head is wanting, and the upper part of the body is much mutilated. The figure wears a long chiton, with sleeves, and a diploïdion. The feet of this figure (as of all the other figures) are bare. The drapery falls down in front of the legs in stiff conventional folds. The sleeve, however, of the chiton is worked in a more natural manner. There are remains of a key-pattern on the sides of the cushion of the chair.—*Sacred Way, Branchidae.*

Parian marble; height, 3 feet 9 inches. Mansell, No. 607.

8. Male figure, seated on a chair, with his hands resting on his knees. The head, shoulders, left forearm, and hand are wanting. The figure wears a long chiton with sleeves and a mantle. The lower part of the chiton is entirely conventional, but parts of the mantle, and the outlines of the arms are worked after nature. On the ends of the cushion there is a pattern of zigzag lines.—*Sacred Way, Branchidae.*

Parian marble; height, 3 feet 11¼ inches. Newton, II., p. 534; Mansell, No. 604 (left).

9. Female figure, seated on a chair with hands resting on her knees. The right hand is wanting, and also the toes and front of the base, which seem to have been attached separately. The figure wears a long chiton and a mantle, which passes over the back of the shoulders, under the right arm, and in both directions across the left shoulder. Neither garment has indications of fold, and the edges are conventionally treated. The face, as far as can be seen, was full and thick. The hair falls in pointed tresses, the undulations of which are indicated in a conventional manner. The right ear is finished with care. This chair

has no cushion, the drapery of the figure being seen under the arms.—*Sacred Way, Branchidae.*

Parian marble; height, 5 feet 2 inches. Newton, I., pl. 75 (2nd from right); Rayet et Thomas, *Milet et le Golfe Latmique*, pl. 26 (right); Overbeck, *Gr. Plast.*, 3rd ed., I., p. 94, fig. 11c; Wolters, No. 7.

10. Male figure, seated on a chair, with the right hand resting on the right knee, and the left hand beside the left thigh. The head, and the fingers of the left hand are wanting. The figure wears a chiton with sleeves, and a mantle, which passes round the body, under the right arm, and passes in both directions over the left shoulder, so as to hang down in folds over the knees. The ends of the cushion, the sleeves of the chiton, and a part of the chiton seen on the left knee, are decorated with the key pattern.

On the left arm of the chair is the inscription: Εὔδημός με ἐποίε(ι)ν—"Eudemos made me."—*Sacred Way, Branchidae.*

Parian marble; height, 5 feet 1 inch. Newton, I., pl. 75 (right); pl. 97, No. 71; II., p. 534; p. 783; Kirchhoff, *Studien*, 4th ed., p. 26; Roehl, *I.G.A.*, 485; Roberts, *Greek Epigraphy*, p. 162.

11. Male figure, seated on a chair, with left hand on left knee, and right hand, with palm turned upwards, on right thigh. The head, right shoulder, and right hand are wanting. The figure wears a chiton with sleeves, and a mantle. The folds of the lower parts are entirely conventional, but those of the upper part of the chiton are indicated by delicate wavy grooves. The hair falls behind in tresses which are cut off square on the shoulders. —*Sacred Way, Branchidae.*

Parian marble; height, 4 feet 4 inches; Newton, I., pl. 74 (right); Mansell, Nos. 603 (left), 604 (right).

12. Male figure, seated on a chair, with left hand resting on left knee, and right hand, with palm turned upwards,

by right knee. The head, shoulders, and breast, and the right hand are wanting. The figure wears a chiton with sleeves, and a mantle, which passes under the right arm, while the ends cross the left shoulder in contrary directions. The artist has attempted to render the fine folds of the upper part of the chiton.

The four legs of the chair are decorated with a design which appears to be developed from the lotus bud, and is seen on Assyrian reliefs. On the back of the top rail of the chair is the late inscription: Νίκη Γλαύκου, which is either "Nikè, daughter of Glaukos," or, perhaps, a formula of the Christian period, "Victory of Glaukos!"—*Sacred Way, Branchidae.*

Parian marble; height, 5 feet. Newton, I., pl. 97, No. 73; II., p. 531, fig. 2; p. 787; Kirchhoff, *Studien*, 4th ed., p. 20.

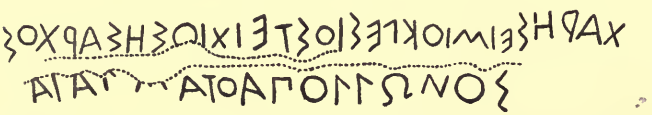
13. Male figure seated on a chair, with left hand resting on left knee, and right hand, with palm turned upwards, by the right thigh. The head and the right hand are wanting. The figure wears a chiton, and a mantle which passes round the body under the right arm, and passes in both directions over the left shoulder, so as to hang down in folds before the knees. The artist has attempted to render the fine folds of the upper part of the chiton, and has decorated the front legs of the chair as in No. 12. The statue has been broken and repaired in ancient times with lead cramps.—*Sacred Way, Branchidae.*

Marble; height, 4 feet 8 inches. Newton, pl. 75 (second from left); II., p. 531, fig. 1; Mansell, No. 605; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 94, fig. 11*b*.

14. Statue of Chares, a male figure, seated on a chair, with left hand resting on left knee, and right hand, with palm turned upwards, by the right thigh. The head and hands are wanting. The figure wears a chiton with sleeves and a mantle which passes under the right arm, while

the ends pass in contrary directions over the left shoulder. The sleeves of the chiton are bordered with a key pattern, which is doubled along the seam.

On the right leg of the chair is the inscription :



Χάρης εἰμὶ ὁ Κλε(ί)σιος Τειχιο(ύ)σ(σ)ης ἀρχὸς · ἄγαλμα το(ῦ) Ἀπόλλωνος.

"I am Chares, son of Kleisis, ruler of Teichioussa. The statue is the property of Apollo."—*Sacred Way, Branchidae.*

Parian marble; height, 4 feet 10 inches. Newton, pl. 74 (left); pl. 97, No. 72; II., pp. 532, 784; Mansell, No. 614; Rayet et Thomas, *Milet et le Golfe Latmique*, pl. 25; Dieulafoy, *L'Art Antique de la Perse*, Part III., pl. 15; Wolters, No. 6; Kirchhoff, *Studien*, 4th ed., p. 19; Roehl, *I.G.A.*, 488; Roberts, *Greek Epigraphy*, p. 163; *Palaeographical Society, Facsimiles*, I., No. 76.

15. Male figure, seated on a chair, with left hand on left knee, and right hand by right thigh. The head and right hand are wanting. The figure wears a chiton with sleeves and a mantle which passes under the right arm, while the ends cross the left shoulder in contrary directions. The fine folds of the upper part of the chiton are indicated.—*Sacred Way, Branchidae.*

Parian marble; height, 4 feet 2 inches.

16. Female figure, seated on a chair, with hands on her knees. The head and feet are wanting. The figure wears a sleeved chiton with a diploïdion and a veil. The sleeves terminate with long folds. The veil falls down over the shoulders, in numerous folds.

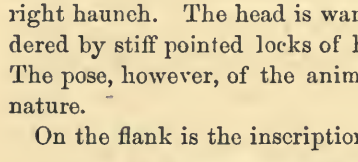
In attempting to indicate the legs with greater detail than his predecessors, the artist has rendered them as if

they were nude; but in naturalness and freedom this statue is conspicuously the most advanced of the series. —*Sacred Way, Branchidae.*

Parian marble; height, 4 feet. Newton, pl. 75 (left); Mansell, No. 603 (right); Rayet et Thomas, *Milet et le Golfe Latmique*, pl. 26 (left); Overbeck, *Gr. Plast.*, 3rd ed., I., p. 94, fig. 11*a*; Wolters, No. 7.

17. Lion, recumbent, with right fore-paw passing in front of the body, and with left paw laid over it. The hind quarters are half turned over, the animal lying on the right haunch. The head is wanting. The mane is rendered by stiff pointed locks of hair of conventional form. The pose, however, of the animal shows careful study of nature.

On the flank is the inscription:



1. Τὰ ἀγάλματα τάδε ἀνέθεσαν οἱ Ὡρ-
ίωνος παῖδες το(ῦ) ἀρχηγο(ῦ), Θαλῆς
καὶ Πασικλῆς καὶ Ἡγήσανδρος κ[α]ὶ Εὔ-
βιος καὶ Ἀναξίλεως, δε[κά]την τῷ Ἀ-
5. πόλ(λ)ωνι.

"The sons of Orion, the governor, Thales, Pasicles, Hegesander, Eubios and Anaxileos dedicated these statues as a tithe to Apollo."—*Sacred Way, Branchidae.*

Marble; height, 2 feet 6¼ inches; length, 7 feet. Newton, I., pl. 97, No. 66; II., p. 777; Kirchhoff, *Studien*, 4th ed., p. 26; Roehl, *I.G.A.*, 483; Roberts, *Greek Epigraphy*, p. 161; Mansell, No. 615.

18. Sphinx or lion, recumbent. This figure has been called a Sphinx or a lion-sphinx. The distinguishing marks of

a Greek Sphinx are wanting, as the head is lost, and the figure is wingless.—*Sacred Way, Branchidae.*

Marble; height, 4 feet 2 inches; length, 6 feet 11½ inches. *Antiqs. of Ionia*, 2nd ed., I., p. 29; Ross, *Arch. Zeit.*, 1850, p. 132; Müller, *Denkmaeler*, I., pl. 9, No. 33; Newton, II., p. 535; Milchhoefer, *Athenische Mittheilungen*, IV., p. 50.

19. Beardless male head, from an archaic statue. The left shoulder is preserved. The hair falls in tresses, as in the case of No. 9.—*Branchidae.*

Marble; height, 1 foot 3 inches; Rayet et Thomas, *Milet et le Golfe Latmique*, pl. 27.

20. Female head (unfinished (?)) from an archaic statue. The figure wears a veil which covers the whole of the head, except the face. The ears are indicated beneath the veil.—*Branchidae.*

Marble; height, 9 inches.

21. Relief, with figures moving to the right, in a dance. It is incomplete at both ends, and appears to have been part of a frieze formed of several slabs. On the left are a woman and a man joining hands. On the right is a woman between two men; of the man on the right only the right leg is preserved. The right hand of the woman is seen behind, while her left hand is held by the man before her. The man on the left of this group has some object, perhaps a cup, in his right hand which is stretched out behind him. Between the two groups, and in the background, a woman rushes to the right, holding branches (?) in her raised hands.

The men are considerably larger than the women. The women wear a plain chiton, the men a chiton and mantle. All have bracelets, and long hair, which falls in a peculiar manner over the forehead; one wears a taenia, the remainder have stephanae. All the limbs are indicated under the draperies, even those of the figures in the back-

ground, which are seen through their own draperies and those of their companions.—*Presented by J. Scott Tucker, Esq., R.N. Karakewi (Teichioussa), near Branchidae.*

Marble; height, 1 foot 9 inches; width, 2 feet 11 inches. Rayet et Thomas, *Milet et le Golfe Latmique*, pl. 27; Bruun, *Denkmaeler*, No. 101 B.

SCULPTURES FROM LYDIA.

The following sculptures were found in 1882 by Mr. George Dennis, C.B., in one of the tumuli at Bin Tepè, near Sardes. Perrot (v., p. 904) suggests that they may have been part of a series of reliefs of a hunting scene, decorating the sepulchral chamber. The date is uncertain, but the reliefs may well be earlier than the fall of Croesus.

22. Relief. Three horsemen moving to the right. They wear large helmets and cuirasses, with shoulder plates, and carry spears.

The figures are cut in a narrow panel, and appear to have served an architectural purpose.—*Bin Tepè, Sardes.*

Marble; height, 7¼ inches; width, 1 foot 5 inches. Perrot and Chipiez, V., p. 903, fig. 535; Murray, *Gr. Sculpt.*, 2nd ed., I., p. 107.

23. Relief. Three deer, moving to the right, grazing. From a panel nearly similar to the preceding.—*Bin Tepè, Sardes.*

Marble; height, 6¾ inches; width, 1 foot 4 inches. Perrot and Chipiez, V., p. 904, fig. 536; Murray, *Gr. Sculpt.*, 2nd ed., I., p. 107.

SCULPTURES FROM EPHESUS.

The great temple of Artemis (or Diana), at Ephesus, which ranked among the seven wonders of the ancient world, was built in the middle of the 4th century B.C. It was, according to tradition, the latest of a long series

of buildings. Not fewer than eight successive temples have been enumerated by Falkener (*Ephesus*, p. 214; cf. Pliny, *H. N.*, xvi., 213). The excavations, however, have only produced the remains of two temples. The earlier of the two, which is here described, is probably that which was begun early in the sixth century B.C., by the architects Theodoros, Chersiphron and Metagenes, was in course of construction during the reign of Croesus (Brunn, *Gr. Künstler*, ii., p. 382), and was burnt by Herostratos on the night of Alexander's birth (356 B.C.). The later temple, the remains of which are exhibited in the Ephesus Room, was then built to replace that which had been burnt; and the excavations have proved the interesting fact that the most remarkable features of the later temple were borrowed from its predecessor.

The extant fragments of the early temple were found by the late Mr. J. T. Wood, in excavations which he carried on at Ephesus for the Trustees of the British Museum. These fragments had, for the most part, been used as building materials, and were extracted from certain massive piers which rested against the foundations of the walls of the temple cella. Mr. Wood assigned the piers to the Byzantine period, but only adduced evidence to show that they were later than the walls of the temple. It is therefore possible that they may have been added at an early period, to strengthen the foundations.

Wood, *Ephesus*, pp. 190, 259. For the reconstruction of the archaic temple, see *Journ. of Hellen. Studies*, X. (1889), p. 1 (A. S. Murray). The material is a finely-grained marble, with occasional strongly marked blue veins.

Architectural Fragments.

24. Part of a wall-stone from the archaic temple.

Length, 2 feet 7½ inches; width, 1 foot 8 inches.

25. Capital of Ionic column. Several fragments have been discovered, from which it is possible to reconstruct with tolerable certainty the capitals and necking of the columns of the archaic temple.

Journ. of Hellen. Studies, X., p. 8.

26. Fragment of volute from cap of column. The groove between two mouldings is filled with two strips of lead to which gold leaf is attached.

Length, 7 inches. Wood, *Ephesus*, p. 245; *Journ. of Hellen. Studies*, X., p. 9.

27. Fluted fragment of column. The drum to which this fragment belonged was 4 feet 3 inches in diameter, and had 40 flutings.

Height, 1 foot 10 inches; width, 3 feet 6 inches.

28. Fragment of the base of an unfinished column, with torus moulding and horizontal flutings only partially carried out.

Height, 1 foot 4 inches; width, 3 feet. *Journ. of Hellen. Studies*, X., p. 5, part of fig. 3*b*.

29. Base of sculptured column. The column has necessarily been reconstructed from various fragments, which cannot be proved to have belonged originally to the same column, but the combined fragments serve to give a general idea of the appearance of the column. (Plate I.)

1. The sculpture is surmounted by an egg and tongue moulding 11½ inches high, which is not shown in the plate, *Journ. of Hellen. Studies*, x., pl. 3. There are considerable remains of red paint.
2. Immediately below the sculptures is a moulding, which contains fragments inscribed as follows:

BA KP AN EN,

which have been restored as Βα[σιλεὺς] Κρ[οῖσος] ἀν[έθηκ]εν. 'King Croesus dedicated (the column).' It is known

from a statement of Herodotus that Croesus gave most of the columns of the temple at Ephesus [Herod. i. 92, Κροίσῳ δὲ ἔστι καὶ ἄλλα ἀναθήματα ἐν τῇ Ἑλλάδι πολλά . . . ἐν δὲ Ἐφέσῳ αἵ τε βόες αἱ χρύσεαι καὶ τῶν κιόνων αἱ πολλαί]. It is probable that the columns were inscribed with dedicatory inscriptions, of which we here have fragments. The later temple had a similar series of inscriptions. The columns offered by Croesus must be earlier than the date of his fall, 546 B.C. The inscriptions are no doubt of the same age as the columns, and they may have been seen by Herodotus (Hicks, *Greek Inscriptions in Brit. Mus.*, dxviii.).

3. Below the moulding is the restoration of an early Ionic base. (*Journ. of Hellen. Studies*, x., pl. 3, and p. 8).

The following fragments are inserted in the restoration of the sculptured base :—

4. Upper part of male figure in high relief standing to the right, wearing a close-fitting tunic, with sleeves to the elbows, and having a lion's skin about the body and with long hair. The upper part of the face is broken away. The right arm was bent at the elbow, and crossed the body.

Height, 2 feet. *Journ. of Hellen. Studies*, X., pl. 3.

5. Lower part of male figure in high relief standing to the right, wearing what appears to be a himation, falling to the knees.

Height, 3 feet 3 inches. Murray, I., p. 112; *Journ. of Hellen. Studies*, X., pl. 3.

6. Female head, to the right, in high relief. The hair is enclosed by a diadem, and falls down on the shoulders. A large circular earring in the right ear. There are considerable remains of dark red paint in the hair. The chin is broken away.

Height, 1 foot ½ inch. Murray, I., p. 111.

7. Middle part of a female figure, to the right, in high relief. The figure wears a tunic, tied with a narrow girdle, and a diploïdion which fell in long folds at the sides. A key-pattern was painted on the central fold of the dress.

Height, 1 foot 2 inches.

The following fragments from the bases of the columns, are not inserted in the restoration :—

30. Fragment, in high relief, of the head and shoulders of a figure, from the drum of a column. The front surface is broken away, but the figure appears to have looked to the front, with long hair falling on the shoulders, which are draped.

Height, 1 foot 3 inches.

31. Fragment, in high relief, of the right thigh of a draped figure, standing to the right.

Height, 1 foot 1½ inches. Worked above with a bed for another drum.

32. Middle part of a draped figure to the left in high relief. The figure wears a tunic with sleeves and himation. The left hand is pressed close to the thigh.

This fragment is similar in style to the sculptures on the columns, but must have come from a rectangular base, corresponding to the rectangular bases in the later temple.

Height, 1 foot 2 inches. Murray, I., p. 113.

33. Fragment of a head containing the middle of the face. A straight edge is worked along the left cheek.

Height, 8½ inches.

34. Fragment of the left side of a female head, wearing a band across the forehead, a veil, and a circular earring. Some red on the lips.

Height, 9½ inches.

35. Fragment of the upper part of a head, wearing a close-fitting veil, with curls between the veil and the forehead.

Height, 4 inches.

36. Fragment of the right side of a head, containing the cheek, ear, and a part of a veil which falls behind the ear.

Height, 8 inches.

37. Fragment of a head, containing the left ear, and wearing a veil; hair falls down at the back of the head.

Height, 6 inches.

38. Fragment of a head, similar to the last.

Height, 9½ inches.

39. Fragment of the left side of a head, turned to the left, and wearing a veil. It contains a part of the ear and eye.

Height, 6 inches.

40. Fragment from the top of a head, with hair.

Height, 6 inches.

41. Fragment from the right side of a head, with part of the neck, and hair falling down. The hair is coloured red.

Height, 3½ inches.

42. Fragment, from the right side of a head, containing the top of the ear and hair falling over it.

Height, 4 inches.

43. Fragment of drapery, terminating in zigzag folds.

Height, 7½ inches.

44. Fragment of drapery, with the bottom of several folds. It has an incised macander, as in No. 29, 7, and a palmette ornament painted in red.

Height, 6 inches.

45. Fragment of the lower moulding of a sculptured base, with a left great toe to the right, and the remains of a rectangular object rising from the moulding.

Height, 6½ inches; width, 1 foot 6½ inches.

The Cornice of the Archaic Temple.

The restoration of the Sculptured Cornice, which has been built up from the small fragments excavated by Mr. Wood, is certainly accurate in its general outlines, although the result is quite unique in form. In place of the small cornice with floral decorations, common in later temples (compare the cornice from Phigaleia, No. 505), the archaic temple of Artemis was surmounted by a lofty cornice, 2 ft. 10¾ in. high. Lions' heads projected at intervals, and drained off the rain water. The intervals between the lions' heads were occupied by metope-like compositions, carved in a delicate early style.

The original frieze probably extended along the two long sides of the temple. The existing remains are small portions of at least thirty figures. It is therefore impossible to reconstruct the separate groups with much certainty, although the subjects can, to a certain extent, be conjectured. An attempted restoration of a combat between a Lapith and a Centaur is exhibited. The frieze also included chariots and horses; warriors in chariots, and on foot; and perhaps scenes with Harpies.

The central group on the cornice with the combat of a Centaur and Lapith is composed of the following fragments. See *Journ. of Hellen. Studies*, x., p. 2, for sketches of No. 46, *1–18*.

46. 1. Fragment with the forelegs, which are human, and the hind hoof of a kneeling Centaur. In front the greaved left leg of a Lapith.

Height, 7 inches; width, 1 foot 7 inches. *Journ. of Hellen. Studies*, X., pl. 4, fig. 6.

2. Hand with branch, from top of cornice, presumed to be the hand of a Centaur.

Height, 4 inches; width, 5½ inches.

3. Part of branch, from top of cornice.

Height, 3 inches; width, 8 inches.

4. Back of head of Lapith, to left, with part of top moulding of cornice. Short curling hair.

Height, 5 inches; width, 6 inches.

5. Lower part of cuirass of Lapith worn over a short tunic.

Height, 3 inches; width, 8½ inches.

Two female figures are placed as spectators on each side of the combat. On the left the remains are:—

6. Part of a female head, turned to the right, and wearing a taenia.

Height, 4½ inches; width, 4½ inches.

7. Part of drapery of standing female figure.

Height, 4 inches; width, 6 inches.

8. Feet of standing female figure, wearing shoes, with slightly turned-up toes, and three bands across each shoe.

Height, 6 inches; width, 7½ inches.

The remains of the figure on the right of the group are:—

9. Upper part of female head to the left, wearing a diadem.

Height, 3 inches; width, 5 inches.

46. 10. Part of middle of female figure, standing to the left, wearing chiton and himation. The left hand by the side.

Height, 3½ inches; width, 8½ inches.

The following fragments have also been inserted in the restored cornice:—

11. Head of youth, to the left, with short hair.

Height, 3 inches; width, 6 inches. *Journ. of Hellen. Studies*, X., pl. 4, fig. 1.

12. Upper part of female head, to the left. The chief mass of the hair is confined by a peaked cap, the ends passing out through the top. A part of the hair terminates in short curls round the forehead, and part falls down in front of the ears. A laurel wreath surrounds the cap.

Height, 4 inches; width, 6 inches. *Journ. of Hellen. Studies*, X., pl. 4, fig. 2.

13. Right foot and part of skirt of female figure walking, to the right.

Height, 9 inches; width, 8 inches.

14. Right foot of a figure standing, to the left.

Height, 3 inches; width, 4½ inches.

15. Part of the back of the head and the shoulders of a figure standing with his back turned to the front. He wears a chiton, and the hair falls in curls on his shoulders.

Height, 5 inches; width, 5 inches. *Journ. of Hellen. Studies*, X., pl. 4, fig. 3.

16. Fragment containing the legs of a figure standing with back turned to the front, perhaps a part of the figure described in the last number. The right leg wears a

greave. This fragment also contains the right thigh of a figure kneeling to the front.

Height, 10 inches; width, 1 foot 2 inches.

The restored part of the cornice also contains:—

17. Lion's head. The front and lower parts of the face are wanting.

Height, 10 inches; width, 1 foot 2 inches.

18. Lion's head. The front of the upper jaw is wanting. Red paint in the ears and the mouth.

Height, 1 foot 6 inches; width, 1 foot 7 inches.

The following are the principal fragments, from the cornice, not inserted in the restoration:—

Male Figures, turned to the Right.

47. 1. Parts of head and breast of figure, with helmet, tunic, and cuirass (?). Long hair falls over the shoulder.

Height, 7 inches; width, 7 inches. *Journ. of Hellen. Studies*, X., pl. 4, fig. 5.

2. Part of helmet, and top edge of cornice; also the fingers of the right hand of the figure, throwing a spear (?).

Height, 2½ inches; width, 6 inches.

3. Right shoulder, covered with shoulder plates.

Height, 4½ inches; width, 7 inches.

4. Left thigh, bent at knee; a corner of drapery falls on the thigh; wears greave.

Height, 6 inches; width, 7 inches.

5. Right knee of figure advancing to right; behind, the leg, wearing a greave, of a fallen warrior (?).

Height, 5½ inches; width, 5 inches.

47. 6. Knees of a prostrate warrior, wearing greaves, trodden down by a horse's hoof.

Height, 3 inches; width, 7 inches.

7. Knee wearing greave, slightly bent.

Height, 4 inches; width, 3½ inches.

8. Left knee, partly covered with drapery.

Height, 3 inches; width, 3½ inches.

Male Figures to the Left.

9. Upper part of helmeted head with vizor raised.

Height, 3½ inches; width, 5½ inches.

10. Upper part of helmet, with projecting horn.

Height, 2½ inches; width, 5½ inches.

11. Back of neck and lower part of helmet.

Height, 2½ inches; width, 5 inches.

12. Hips of a draped male (?) figure.

Height, 4 inches; width, 8½ inches.

13. Right forearm of a figure lying prostrate, with head to the right and with the arm bent at the elbow.

Height, 4 inches; width, 8 inches.

14. Right leg, wearing greave, of a figure striding to the left.

Height, 5 inches; width, 9½ inches.

15. Right arm, extended, wearing a shield.

Height, 4 inches; width, 7 inches.

Figures with the Back turned to the Front.

16. Shoulders and upper part of back of a figure wearing a chiton.

Height, 5 inches; width, 8¼ inches.

17. Shoulders and upper part of back of a figure wearing a chiton across the right shoulder only.

Height, 3 inches; width, 8½ inches.

Female Figures to the Right.

18. Lower moulding of cornice, with the right foot and lower edge of the drapery of a figure moving to the right.

Height, 8 inches; width, 1 foot 3 inches.

19. Lower moulding of cornice with the left foot and part of the drapery of a figure moving to the right.

Height, 5 inches; width, 7½ inches.

Female Figure to the Front.

20. Part of the right arm, extended, and wearing a shield (?). A short sleeve reaches to the elbow, coming from beneath a shoulder plate.

Height, 4 inches; width, 8 inches.

Female Figures to the Left.

21. Fragment of a figure turned to the left, with fine delicate drapery (?).

Height, 3½ inches; width, 6 inches.

22. Left hand, beside the thigh, holding a fold of drapery.

Height, 3 inches; width, 9 inches.

23. Fragment of a draped figure, containing the legs between the knees and the ankles.

Height, 4 inches; width, 4 inches.

Fragments of Chariot Groups, and Horses.

24. Left knee and part of the left thigh of a figure stepping to the right into a chariot. The figure wore a short

47. chiton, probably under a cuirass, and greaves. Part of the inside of the chariot is painted red.

Height, 4 inches; width, 9¼ inches.

25. Fragment containing the hips of a male figure, stepping to the left into a chariot. The figure wears a chiton beneath a cuirass, and perhaps holds a spear.

Height, 4 inches; width, 7½ inches.

26. Right hand closed and holding a rein (?).

Height, 2 inches; width, 5½ inches.

27. Right arm of a youthful nude figure holding the reins of a horse standing to the left, whose head is half turned to the front.

Height, 7 inches; width, 1 foot 1 inch. *Journ. of Hellen. Studies*, X., pl. 4, fig. 4.

28. Part of a horse's head to the left, with ear and mane.

Height, 4 inches; width, 7½ inches.

29. Back of a horse to the left, with a narrow thong tied about it.

Height, 4½ inches; width, 7 inches.

30. Part of the hind legs of a horse to the left.

Height, 7½ inches; width, 6 inches.

31. Two hoofs, side by side, as of the horses in a biga.

Height, 4 inches; width, 5 inches.

32. Part of lower moulding of cornice, and of chariot wheel. The moulding and the wheel are painted red, and the ground of the relief bright blue.

Height, 10 inches; width, 1 foot 6 inches.

33. Part of a chariot wheel, and of the body of a chariot, painted red.

Height, 6 inches; width, 8 inches.

34. Left hand grasping the leg of a horse, or of a Centaur (?). The ground is blue and red.

Height, 4 inches; width, 6¼ inches.

35. Fragment of a horse's tail, and part of the body of a chariot (?).

Height, 3 inches; width, 3½ inches.

Figures of Harpies (?).

Certain fragments, which are not easily deciphered, appear to belong to groups of winged draped beings, perhaps Harpies, carrying off diminutive figures. The snakes in Nos. 36–38 suggest the aegis of Athenè; but if No. 38 is correctly interpreted, some Gorgon-like figure must be imagined.

36. Neck and chin of a figure to the left, having a large circular earring, and a fringe of snakes round the neck.

Height, 3½ inches; width, 8 inches.

37. Fragment with snakes.

Height, 1½ inches; width, 5 inches.

38. Left hand of the figure No. 36 holding a draped figure under the knees. The right arm must be supposed to have supported the smaller figure, near the shoulders. To the right is part of a pendent wing.

Height, 3 inches; width, 9 inches.

39. Fragment with extremities of hair, and the beginning of a large wing, curving upwards.

Height, 3½ inches; width, 5 inches.

40. Fragment, apparently of the same wing as No. 39.

Height, 3½ inches; width, 6 inches.

41. Fragment of draped thighs of a figure half kneeling to the left with the right leg foremost. If the figure

47. above described was half kneeling in the usual early scheme for the Gorgon, this fragment may well have belonged to it.

Height, 4 inches; width, 6 inches.

42. Fragment, perhaps from the same figure as the last.

Height, 3 inches; width, 5 inches.

43. Fragment of a winged, long-haired figure (?). The hair falls in a mass on the tip of the wing.

Height, 7½ inches.

44. Fragment of a Harpy, with a large bird's leg protruding from fine drapery; behind, a part of a wing. Compare the Harpies on the Harpy Tomb, No. 94.

Height, 6½ inches; width, 10 inches.

45. Fragment, with the leg of a Harpy, to the right (?).

Height, 7 inches; width, 1 foot 3½ inches.

Miscellaneous Fragments.

46. Fragment of the lower moulding, and two legs of a pig or ox to the right.

Height, 7 inches; width, 1 foot 1 inch.

47. Part of the leg of a chair. Traces of blue paint.

Height, 6 inches; width, 4½ inches.

48. Part of the same leg of a chair as No. 47, and nearly joining it. Traces of blue paint.

Height, 5¾ inches; width, 3½ inches.

49. Part of the leg and seat of a chair.

Height, 5 inches; width, 5 inches.

50. Part of the front leg of the chair to which No. 47 belongs.

Height, 2¼ inches; width, 2 inches.

51. Unintelligible fragment, perhaps derived from the cornice.

Length, 1 foot; height, 6 inches; width, 7 inches.

Fragments of Lions' Heads, from the Cornice.

52. Left side of lion's mane, with remains showing the attachment to the cornice.

Height, 1 foot 3 inches.

53. Lion's head from the cornice (?). The mouth is closed. The lower part is wanting.

Height, 1 foot 4 inches.

54. Upper part of lion's head from the cornice. Red paint on the mane.

Height, 11 inches; width, 1 foot 5 inches.

55. Right side of lion's head, from the cornice, with eye, ear, and part of mane.

Height, 7½ inches.

OTHER FRAGMENTS FROM EPHESUS.

48. 1. Fragment of the head of an ox, apparently projecting from a background, in high relief. The head is seen in three-quarter face to the left.

Height, 1 foot; width, 1 foot 5 inches.

2. Fragment of the head of an ox, including the forehead and eyes. Apparently the head is seen in three-quarter face to the left, as in the preceding.

Height, 10½ inches; width, 1 foot 6 inches.

3. Fragment with part of the flank of an ox (?), springing from a square base. Two horns intertwined (?) in relief on the side of the fragment. If the explanation offered is correct, the animal must have been part of an architectural

member, such as occurs in the temple of Hera at Samos (Stuart, 2nd ed., vol. iv., Kinnard on Delos, pl. v.), or in the recently discovered bull's-head capital from Salamis, in Cyprus (*Journ. of Hellen. Studies*, xii., p. 134).

Height, 1 foot 2½ inches.

SCULPTURES FROM CARIA.

49. A series of rude figures in stone and marble which are found in primitive graves in the islands of the Aegean, and in Caria, have been conjectured by archæologists to be works of the early Carians. The figures in question are for the most part utterly conventional and gross representations of the female form. Male figures have also been occasionally found, and more elaborate subjects, such as a seated figure playing on the harp.

The specimens in the British Museum are exhibited in the First Vase Room with the pottery found in the same deposits. They are described in the *Guide to the First Vase Room* (1883), p. 21, and in the *Journ. of Hellen. Studies*, v., p. 50. Compare Perrot and Chipiez, v., pp. 334, 905; *Journ. of Hellen. Studies*, ix., p. 82; *Athenische Mittheilungen*, xvi., p. 46.

50. Torso of female figure holding a dove between her breasts with the left hand, and holding with the right hand a fold of drapery by her right side. She wears a long dress, girt at the waist, with a diploïdion and sleeves. The head, and the legs from above the knees are wanting. —*Theangela, in Caria.*

Marble; height, 1 foot 3 inches.

51. Beardless male head, having a considerable resemblance to No. 19.—*From the Temple of Apollo, Calymna.*

Marble; height, 9 inches. Assigned by Collignon (*Gaz. Arch.*, 1886, p. 239) to the same school as No. 205.

SCULPTURES FROM RHODES.

52. Female head. The hair is parted over the middle of the head, and is brought in waving ripples to the ears. At the back of the head it is sketched in conventional lines. The head is bound with a taenia.—*Rhodes.*

Marble; height, 8½ inches.

53. Female head broken off at the top of the neck. The hair is brought forward over each temple in a plait; a piece of linen is wound round the head, passing under a band or diadem which encircles the head behind the ear. The head-dress is arranged so as to leave on the top of the head an aperture, through which the parting of the hair and a top-knot are shown. Over the upper part of the ear hang what appear to be three pendants; the lobe below is covered with an earring in the form of a circular flower of seven leaves. On the fractured edge of the neck are remains of drapery.—*Rhodes.*

Limestone; height, 5 inches.

54. Female figure seated in a chair, with footstool.—*Camiros.*

Limestone; height, 4⅛ inches.

55. Naked male figure; the legs broken off above the knees. The palms of the hands are placed against the thighs; the left leg has been advanced; parts of the arms are wanting. The hair is drawn back from the forehead in a smooth mass, and falls behind the ears over the nape of the neck, where it is cut off square. There are traces of red above the waist.—*Camiros.*

Limestone; height, 10 inches.

56. Naked male figure standing with the left foot advanced, and holding with his right hand the right hind leg of a lion, whose tail he grasps with his left hand. The head

of this figure, the right arm and both feet are wanting. From the waist to the hips the body has been painted red all round. The lion has his tongue out; there are traces of red colour about his mouth.—*Acropolis of Camiros.*

Limestone; height, 10¼ inches.

57. Fragment of a male figure from above the hips nearly to the knees. The arms have been placed along the sides, with a hand on each hip.—*Camiros.*

Limestone; height, 4¼ inches.

58. Upper part of a naked male figure broken off at the waist. The hair is gathered into a thick mass behind the ears, and cut off square at the nape of the neck; on the top of the head is a snake coiled. The arms are broken away below the shoulders.—*Camiros.*

Limestone; height, 5 inches.

59. Upper part of female figure broken off above the waist. She wears a wreath of upright leaves set between two plain horizontal bands; the hair falls in a thick mass on each side of the neck. The arms are broken away.—*Camiros.*

Limestone; height, 4¾ inches.

60. Draped male figure broken off below the knees. He wears chiton with girdle and upper garment. With both hands this figure holds the young of some quadruped, probably a kid, in front of his breast. His hair is parted over his forehead, and falls behind the ears in a thick mass to the nape of the neck.—*Camiros.*

Limestone; height, 5⅜ inches.

61. Upper part of male figure from the base of the neck to the waist. In the right hand this figure holds a small

ibex against his breast. His left arm is broken.—*Acropolis of Camiros.*

Limestone; height, 4⅛ inches.

62. Lower part of a draped figure broken off at the waist. The left hand holds by the forelegs a fawn, on the body of which the right hand presses. Both arms are broken off below the elbow.—*Acropolis of Camiros.*

Limestone; height, 7 inches.

63. Lower part of a draped figure broken off at the waist, and wearing a chiton, which is bound with a girdle.—*Camiros.*

Limestone; height, 1 foot.

64. Lower half of draped figure wearing chiton. At the bottom of the skirt are traces of a red border; the fingers of the left hand are placed against the left hip.—*Camiros.*

Limestone; height, 7½ inches.

65. Lower half of draped figure broken off above the knees. The left hand has held against the side some object too indistinct to be made out.—*Camiros.*

Limestone; height, 6 inches.

66. Lower half of draped figure broken off above the knees. In bad condition.

Limestone; height, 4⅛ inches.

67. Draped male figure playing on the double flute, which he holds with either hand. The band for strengthening the muscles used in blowing the flute, *phorbeia*, is indicated by a red stripe; the chiton is ornamented with a narrow red stripe on the shoulder down each side, and round the hem.—*Camiros.*

Limestone; height, 9 inches.

68. Similar draped male figure playing on the double flute. The *phorbeia* is indicated by a red stripe across the mouth; the headdress, probably a wig, comes very low on the forehead, and falls in a thick mass on the back of the neck. On the head-dress, eyebrows, and flutes, are traces of black colour.—*Camiros.*

Limestone; height, 7⅞ inches.

69. Upper part of draped male figure. In his right hand he holds a lotos sceptre (?); his left arm hangs down by his left side. A thick mass of hair falls on each side of the neck.—*Camiros.*

Limestone; height, 4½ inches.

70. Androsphinx seated on a plinth. On the head are the combined crowns of Upper and Lower Egypt; in front is a collar, or pectoral; on the crown are traces of red colour. This Sphinx is a pseudo-Egyptian work.—*Acropolis of Camiros.*

Limestone; height, 5 inches.

71. Androsphinx seated on a plinth. On the head are the crowns of Upper and Lower Egypt.—*Acropolis of Camiros.*

Limestone; height, 3½ inches.

72. Androsphinx seated on a plinth. From the head falls a mass of long hair over the back and shoulders; the front of the body is covered with a collar or pectoral; the upper part of the wings is broken off.—*Acropolis of Camiros.*

Limestone; height, 5 inches.

73. Lion seated on a plinth. The mouth is open; the teeth are shown; about the lips and edge of the mane are traces of red colour.—*Camiros.*

Limestone; height, 5¼ inches.

74. Bird standing on a plinth with wings closed. Head broken off; tail long and spreading.

Height, 3¼ inches.

75. The Egyptian ram-headed deity, Knef, seated in a chair. He wears a long chiton bound with a girdle, on each side of which a lappet falls as far as the knees; a thick mass of hair falls from behind each horn on to the breast.—*Lindos, in Rhodes.*

Limestone; height, 4 inches.

SCULPTURES FROM XANTHOS.

The following sculptures, Nos. 80–97, are the archaic portion of the collection of sculptures from Xanthos, a town some ten miles from the sea, in the south-west of Lycia. The people of Lycia were a non-Hellenic race, but the sculptures of Xanthos are distinctly Greek, though not without traces of oriental influence (cf. No. 86). In the most important remains, especially in the Harpy Tomb (No. 94) we find the characteristics of the Ionian School of Asia Minor.

The sculptures of Xanthos were discovered by Mr. (afterwards Sir) Charles Fellows in April, 1838. (Fellows, *A Journal written during an excursion in Asia Minor*, 1838.) The discoverer revisited Xanthos in 1840, made a more minute examination of the remains, and published a further account. (*An Account of Discoveries in Lycia, being a Journal kept during a second excursion in Asia Minor*, 1840–1841, quoted as "*Lycia.*") In consequence of this work, a naval expedition, assisted by Fellows, was employed in Jan., Feb., 1842, to ship the Marbles of Xanthos for transport to England. (Fellows, *The Xanthian Marbles; their acquisition, and transmission to England*, 1843. This was reprinted by Fellows in *Travels and Researches in Asia Minor, more particularly in the Province of Lycia*, 1852, pp. 423–456.) Additional sculptures and casts from Lycia were obtained by a second expedition in 1843. (*Athenæum*, 1844, pp. 176, 339, 715, 779.)

Besides the published material, valuable information may be obtained from the plans and drawings by Mr. George Scharf, who accompanied Fellows as draughtsman in 1840. The originals are preserved in the British Museum, and referred to in this Catalogue as Scharf's Drawings. See also Solly, *Memoirs of W. J. Müller*, 1875; Beechino, *E. T. Daniell, a Memoir*, 1889, p. 40; and the publication of the Austrian expedition to Lycia, *Reisen in Lykien*, vol. I. ed. by Benndorf and Niemann, 1884; vol. II. by Petersen and von Luschan, 1889.

80. Sepulchral chest (soros), adorned with reliefs on the four sides. This tomb was made of a single block of hard coarse limestone. It was found by Fellows in its original position, on a stelè, which appears to have been about 9 feet high. On the top of the chest there is a rebate to receive the lid, which formed a separate block and has not been found. The lower part of the block was sawn off by Fellows, to facilitate transport. (*Xanthian Marbles*, p. 34.)

Perrot (vol. v., p. 396) is perhaps right in thinking that this is the oldest of the Xanthian monuments, and represents Lycian sculpture before the Ionian influence had begun to make itself felt.

The appearance of the monument as found is shown in Scharf's drawing, here reproduced (pl. ii.), and also in a water-colour drawing by W. J. Müller, now in the Print Room of the British Museum. Solly, *Memoir of W. J. Müller*, pl. facing p. 216; Fellows, *Asia Minor*, p. 168.

1. *South Side.*—Lion to the left, recumbent, in high relief. Between the paws of the lion is seen the head of a bull, which has been thrown over by the lion, and is seized by the throat. Below the forepaws of the lion is a tablet, which seems to have traces of an inscription.

Height, 3 feet 1½ inches; length, 4 feet; height of relief, 10 inches. Fellows, *Lycia*, pl. facing p. 176 (very poor); Prachov, pl. 1, fig. 1; Perrot and Chipiez, V., p. 392, fig. 277; p. 395, fig. 280; Dieulafoy, *L'Art. Ant. de la Perse*, III., pl. 16.

2. *East Side.*—Frieze in low relief, with its right end broken away. A horseman wearing helmet and cloak rides to the right. He is followed by an attendant, wearing a short chiton, and carrying a spear on his right shoulder. Behind, a warrior moves to the left, wearing a helmet with a large crest, a shield, and spear. On the left, a shield, supposed to be fastened on a wall. This relief, with its flat surface, devoid of detail, was probably painted.

Height, 1 foot 6½ inches; length, 3 feet 3 inches; height of relief, ½ inch. Fellows, *Lycia*, pl. facing p. 176 (very inaccurate); Perrot and Chipiez, V., p. 394, fig. 279.

3. *North Side.* — Lioness, in high relief, recumbent to right, playing with cubs. A cub is seen, with its fore-paws across the paws of the lioness, and with its hind quarters to the right; a second cub lies on its back, over the first. The lower part of the relief is broken away.

Height, 2 feet 4 inches; length, 3 feet 6 inches; height of relief, 6 inches. Perrot and Chipiez, V., p. 391, fig. 276.

4. *West Side.*—This side seems to have contained two separate entrances to the tomb. On right and left were two groups in low relief. (A.) On the right, a man, nude, with long hair, and armed with sword, contending with a lion.

Height, 1 foot 10 inches; length, 1 foot 6 inches; height of relief, ¾ inch.

(B.) On the left a draped figure seated in a chair; left side alone remains.

Height, 1 foot 7 inches; height of relief, ¾ inch. Fellows, *Lycia*, pl. facing p. 176; Prachov, pl. 1, fig. 1; Perrot and Chipiez, V., p. 392, fig. 277; p. 393, fig. 278; Dieulafoy, *L'Art Ant. de la Perse*, III., pl. 16.

81. Frieze of Satyrs and animals, found by Fellows, built into the walls of the Acropolis at Xanthos.

Beginning from the left, the slabs of the frieze contain:

1, 2. Bearded Satyr in combat with a wild boar. The Satyr, who has pointed ears and tail, makes a thrust at the boar with a branch torn off a tree. The strange attitude of the Satyr is due to the artist's difficulty in dealing with the shape of the slab. Slab 1 has been much injured by dripping water. The two slabs are proved to be connected by the bough which is seen on both.

Prachov, pl. vi. A, a; vi. B, c; Wolters, Nos. 146, 145; Fellows, *Lycia*, pl. facing p. 174; Brunn, *Denkmaeler*, No. 104.

3. Lioness, couching for a spring, but with right paw raised.

Prachov, pl. vi. A, e.

4. Lion devouring deer. This group is of an established conventional form.

Fellows, *Lycia*, pl. facing p. 174; Wolters, No. 148; Prachov, pl. vi. B, d.; Dieulafoy, *L'Art Ant. de la Perse*, III., pl. 16 Brunn, *Denkmaeler*, No. 104.

5. Lynx to left, with right paw raised.

Prachov, pl. vi. A, b.; Wolters, No. 147.

6, 7. Bull contending with Satyr, who appears to be in a position similar to Satyr on slab 1; but a joint cuts off the right leg, and the left arm is wanting.

Prachov, pl. vi. A, f; vi. B, g. Coarse limestone. The height of the frieze is 2 feet 6¾ inches; the lengths of the slabs are: (1) 4 feet 9 inches; (2) 6 feet; (3) 5 feet 9 inches; (4) 5 feet 1½ inches; (5) 4 feet 11 inches; (6) 4 feet 9½ inches; (7) 3 feet 1 inch.

82. 1–8. Frieze of cocks and hens. Six cocks and five hens represented as standing still, picking up food, or fighting. The work is carefully studied from nature.—*Built into the walls of the Acropolis at Xanthos.*

Coarse limestone; height, 1 foot 4½ inches; combined length of eight slabs, 28 feet 8 inches; Fellows, *Lycia*, pl. facing p. 174 (two slabs); Wolters, Nos. 136–144; Brunn, *Denkmaeler*, No. 103.

83. Part of a tomb (?). From each of two opposite sides, the head and forepaws of a lioness project. The heads are slightly turned towards the front.—*Found at the foot of the Inscribed Monument, Xanthos.*

Limestone; height, 1 foot 5 inches; length, 4 feet 1¾ inches. Fellows, *Lycia*, pl. facing p. 174.

84. Head and neck of a lion, from a tomb (?). Several pieces of the mane were separately worked and attached.—*Xanthos.*

Limestone; height, 1 foot 10 inches.

85. Fragment of unfinished relief, with two legs of a seat or couch (?).—*Xanthos.*

Limestone; height, 2 feet 4 inches. Compare Perrot and Chipiez, V., p. 304, fig. 211.

86. A frieze representing a procession moving from left to right. The figures beginning from the right are:—

1. An old man, seated in a car, driving two horses. Behind him stood an attendant, of whose figure a piece of drapery on the next slab alone remains.

2. A youth, leading a horse, saddled and bridled. He wears a short chiton, and carries a whip. Details of the hair were probably indicated with paint.

3, 4. A venerable old man, seated in a chair, placed in a war chariot drawn by two horses. He has long hair, bound with a taenia, and a long pointed beard. He wears a chiton with sleeves, and a mantle. He holds a pomegranate flower in his left hand, and a cup (?) in his right hand. Beside him is a charioteer treated like the youth of the preceding group. The reins, now lost, were made of bronze.

Youth riding a spirited horse, equipped like the horse of the second group. The rider wears a chiton with

short sleeves, and a himation. He has long hair falling on the shoulders.

5. A group of draped persons moving to right, and composed of the following figures:—

Man (much mutilated) standing to right and turning to front. He holds a whisk in the right hand, and a spear in the left hand.

Man, carrying a spear over the left shoulder, supporting it with both hands clasped.

Man moving to right but looking back. He carries a spear on the left shoulder; right hand holds a fold of the drapery.

Man with spear on left shoulder and whisk in right hand.

Man with spear on right shoulder; left hand holds an edge of the himation.

Man with spear on left shoulder. The front part only of this figure is preserved.

The standing figures all wear a long chiton, with long sleeves, and a himation which is wrapped closely about the body, passing under the right arm and over the left shoulder.

The size and treatment of the horses on the frieze, and the use of whisks by the standing figures, show Oriental influences, although the artistic style is distinctly Greek. The upright crest on the head of the horse in the fourth group is seen on the horses of Persepolitan sculpture. Compare the Persepolitan casts in the British Museum, assigned to 500 B.C., and Fellows, *Lycia*, p. 173. The ends of the horses' tails are also tied with ribbon in the same way as here. Saddle-cloths occur on early vases from Daphnae (Petrie, *Nebesheh and Defenneh*, pl. 29, fig. 4), and on painted sarcophagi from Clazomenae (*Journ. of Hellen. Studies*, iv., p. 19, fig. 14).

The traces of Persian fashion make it probable that

this relief is later than the Persian conquest of Xanthos by Harpagos (about 545 B.C.).

The architectural disposition of the frieze has not been ascertained. The slabs were found by Fellows, inserted in a wall of late date on the Acropolis of Xanthos (Benndorf, *Reisen in Lykien*, i., p. 86), but it is clear from the square holes that occur at intervals of 4 ft. 8 in., that stone beams, imitating wood construction, must once have projected, and from the raised border round the holes it is seen that this was the intention of the artist. It is probable that the frieze belonged to a tomb, and perhaps represented a funeral procession. It is not possible to say whether it was on the outside or on the inside of the building. (Compare Nos. 87, 88, and the tomb of Gjöl-Baschi. Compare also the casts of reliefs from Pinara, Nos. 761–4, for the projecting beam-ends.)—*Acropolis of Xanthos.*

A similar procession occurs on a sarcophagus from Amathus. (Cesnola, *Cyprus*, pl. 14.)

Height, 2 feet 9½ inches; combined length of five slabs, 17 feet 4 inches; height of relief, 2 feet 5 inches; but in parts, upper margin is cut into. Fellows, *Lycia*, pls. facing pp. 173, 177; Prachov, pl. 3; Cesnola, *Cyprus*, pls. 16, 17; Murray, I., pls. 4–6; Wolters, Nos. 131–134; Wolters in *Jahrbuch des Arch. Inst.*, I., p. 84; Brunn, *Denkmaeler*, No. 102.

87. Slab from the left end of a frieze. A woman stands near the foot of a couch upon which a dead man is laid out. Only the end of the couch and the left foot of the corpse remain. The woman wears a long chiton, himation, cap with tassel, and earrings. Behind her stands a male attendant, wearing a short chiton, drawn up, beneath a girdle. He holds a small piece of drapery in his left hand.

A groove to the left of the group seems to show that this slab was at an interior angle of a building. The

different dimensions make it unlikely that it was a part of the same frieze as No. 86.—*Xanthos.*

Limestone; height, 2 feet 9½ inches; length, 2 feet 7 inches. Prachov, pl. 1, fig. 2; Murray, I., pl. 6; Wolters, 135; Wolters in *Jahrbuch des Arch. Inst.*, I. p. 83.

88. Slab from the left end of a frieze. A woman wearing a long chiton with sleeves and a himation stands to right with right hand raised, and holding a flower (?). She holds a piece of drapery in left hand. Before her, the remains of another figure.

At the left of this figure is a groove, suggesting that this was an interior angle stone.—*Xanthos.*

Limestone; height, 2 feet 9 inches; length, 3 feet 6 inches. Prachov, pl. 6 B. *h*; Wolters, *Jahrbuch des Arch. Inst.*, I., p. 83.

89, 90. Gable end of a tomb. On each side of a doorway is a seated Sphinx, and above the lintel are two lions.—*Xanthos.*

89. The Sphinx on the left wears a cap enclosing most of the hair, a pendant earring, and a narrow taenia. There are traces of red paint on the cap, and of the markings of feathers on the wings. The head and fore-quarters of the lion are wanting.

Limestone; height, 3 feet 9 inches; width, 3 feet 1 inch. About 3 inches appear to be wanting on the right of the slab. Prachov, pl. 5, fig. 1 (the head only of the Sphinx); Dieulafoy, *L'Art Ant. de la Perse*, II., pl. 18, fig. 2; Brunn, *Denkmaeler*, No. 101A.

90. The Sphinx on the right of the doorway has her hair confined by a broad band, and has a pendant earring. The markings of the feathers may be seen on the wings. When first discovered in 1840, this relief was brilliantly coloured, as is recorded in a drawing by Scharf. The ground of the relief was bright blue; the feathers were red, black, blue, and white. The hair was yellow, and the taenia was painted with a white pattern on a red

ground. The head and fore-quarters of the lion are wanting.

Limestone; height, 3 feet 4½ inches; width, 3 feet 4 inches. About 3 inches appear to be wanting on the left of the slab. Prachov, pl. 5, fig. 2; *Museum of Class. Antiq.*, I., p. 251; Dieulafoy, *L'Art Ant. de la Perse*, II., pl. 18, fig. 2; Brunn, *Denkmaeler*, No. 101A.

91, 92. Gable end of a tomb. On each side of a doorway is a seated Sphinx. Above the lintel of the door is a space which may have held a relief, now wanting.—*Xanthos.*

91. The Sphinx on the left wears a stephanè; a tress of hair falls on the shoulder. There are faint traces of paint on the wing. The hind-quarters are missing.

Limestone; height, 2 feet 10 inches; width, 2 feet 2 inches. The joint of the stone is at the left side of the door. Prachov, pl. 4, fig. 2.

92. The Sphinx on the right has her hair bound with a narrow taenia. There are traces of paint on the wing. The hind-quarters are wanting.

Limestone; height, 2 feet 8 inches; width, 3 feet 1 inch. About 5 inches are lost from the left of this slab. Prachov, pl. 4, fig 1 (the head only).

93. Gable end of a tomb. In the centre of the relief is a low column, with an Ionic capital, of peculiar form. A Siren stands to the front, on the column. She wears a short chiton, girt at the waist and with loose sleeves. She has spreading wings and tail, and bird's legs, but human arms which are extended in front of the wings. The head is wanting.

On each side of the column is a seated male figure. On the left is a beardless elderly man, wearing himation and chiton, with staff in left hand and right hand extended. On the right is a bearded old man, wearing chiton and himation, with staff in right hand and left hand extended. The back of the head is in part broken away; part was

never represented. The lower part of the relief is wanting. A drawing by Scharf shows the colouring of the relief when discovered. The background was blue; the hair, the under side of the Siren's wings, the drapery of the man on the left, the shaft and part of the capital of the column were yellow; the drapery of the Siren and of the man on the right, the seats and part of the capital of the column were red.—*Xanthos.*

Limestone; height, 2 feet 9 inches; width, 3 feet 5 inches. *Annali dell' Inst.*, 1844, p. 150.

The Harpy Tomb.

94. The monument known as the Harpy Tomb was discovered by Fellows among the ruins of Xanthos on April 19, 1838. It was more carefully examined and published by him in 1840 (*Lycia*, p. 170, and plate), and was brought to England in the spring of 1842. The tomb was described by Fellows in the following terms:—"The Harpy Tomb consisted of a square shaft in one block, weighing about eighty tons, its height seventeen feet, placed upon a base rising on one side six feet from the ground, on the other but little above the present level of the earth. Around the sides of the top of the shaft were ranged the bas-reliefs in white marble about three feet three inches high; upon these rested a capstone, apparently a series of stones, one projecting over the other; but these are cut in one block, probably fifteen to twenty tons in weight. Within the top of the shaft was hollowed out a chamber, which, with the bas-relief sides was seven feet six inches high, and seven feet square." (Fellows, *Xanthian Marbles*, p. 21; *Asia Minor*, p. 438.) For views of this tomb see the drawing by Scharf here reproduced (pl. iii.); also *Mon. dell' Inst.*, iv., pl. 2; Benndorf, *Reisen in Lykien*, i., pl. 26. In Christian times, the tomb was made the cell of some *Stylites*, or dweller on a column. Traces

of painting and monograms were found on the interior of the chamber. (Fellows, *Xanthian Marbles*, p. 21; Birch, *Archæologia*, xxx., p. 186.)

1. *West Side.*—This relief is divided into two unequal parts by a small doorway which formed the entrance to the tomb. This doorway may have been filled up with a slab of stone, resembling a funeral stelè, and the idea thus suggested was further carried out by the sculpture above of a cow giving suck to a calf. (Compare the tomb on the second frieze of the Xanthian Nereid Monument, *Mon. dell' Inst.*, x., pl. 16, fig. 161.)

   On the left of the entrance is an enthroned female figure. She is large and dignified, and is heavily draped. The left hand is raised, the right hand is extended and holds a bowl; she is adorned with stephanè and bracelets. The arm of the chair terminates in a ram's head, and is supported by a seated Sphinx. On the right is a second enthroned female figure of equal dignity. She is adorned with a stephanè and bracelets. With a graceful, if affected gesture of the right hand she holds up a pomegranate flower, and in the left hand she holds a pomegranate fruit. The back of the throne terminates in a swan's head, and the arm terminates in the head of a ram.

   Three maidens, who are nearly alike, except in the attitudes of the hands, approach this figure. The first raises her mantle and chiton with the left and right hands respectively. The second has a pomegranate flower in her left hand, and a pomegranate fruit in her right hand. The third holds up an egg with her right hand, and holds the drapery in her left hand.

2. *North Side.*—An old man, draped and bearded, is seated on a chair to left; with the left hand he holds a spear, with the right hand he receives a crested helmet which is offered to him by a young warrior, who stands before him. The warrior has a short chitou, and leather cuirass,

sheathed sword, greaves, and a large shield, which he supports with the left hand. Beneath the chair is a small bear.

At each side of this group, but disconnected from it, are figures commonly known as Harpies. They are represented as beings with the head, breasts and arms of maidens, while the lower part of the body is that of a bird conventionally rendered. It terminates in oval form with a spreading tail and bird's talons attached. Long wings spring from behind the shoulders and under the arms. Each creature wears a stephanè and chiton (see below). In their arms and talons each gently carries a diminutive draped female figure, that makes a gesture, as of affection.

At the right corner of the relief a draped figure crouches on the ground in an attitude of deep grief, and looks up to the flying figure above.

3. *East Side.*—A venerable bearded man is seated on a throne, to the right. He has a sceptre in the left hand, and holds up a flower in the right hand. The arm of the throne is supported by a Triton. Before him is a diminutive figure of a boy offering a cock.

Behind the enthroned figure are two draped male figures, standing to right. The first holds a pomegranate fruit in the left hand, and a doubtful object in the right hand. The second, who is bearded, holds a portion of his drapery with the left hand; with his right hand he holds his beard.

On the right of the relief is a youth, accompanied by a dog. He holds a stick with curved handle in his left hand, and has an uncertain object in his right hand. Part of it was made of metal, attached by a rivet. It may perhaps have been a kylix with a tall stem.

4. *South Side.*—A male figure, not bearded, is seated on a throne to right. He has a sceptre resting on his right shoulder.

In the left hand he holds a pomegranate fruit, and in the right hand an apple. Before him stands a male (?) figure, holding a dove in the left hand by the wings, and having the right hand raised in a gesture of adoration. On each side of the main group, but disconnected from it, are the winged figures with their burdens as already described. With certain differences of detail, chiefly in the positions of the arms of the figures carried, these groups are nearly similar to those of the north side.

Drapery, &c.—All the figures on this tomb, except the "Harpies," the diminutive figures connected with them, and the warrior, are draped in chiton, and himation or peplos. The figures borne by the "Harpies" and the figure crouching in grief wear long chitons only. The "Harpies" wear chitons, of which the sleeves alone are indicated. All the principal figures wear shoes or sandals, so far as the feet are preserved, with the exception of the second figure behind the throne on the east side. The women on the west side, and the seated figure on the south side wear shoes with pointed toes. The remaining figures wear sandals only. All the figures on the east side had metal taeniae or stephanae, the holes for the attachment of the metal being still visible. The youth on the east side, as already stated, held a metal object in his hand.

Colouring.—The following indications of colour can be traced. The ground of the reliefs was bright blue. Part of the colour remains round the profile of the youth on the east side, and under the right wrist of the first figure behind the throne on this side. Birch (*Archæologia*, xxx., p. 192) states that he has seen scarlet on the crest of the helmet, and Scharf (*Mus. of Class. Antiq.*, i., p. 252) that there were "traces of red in the hollow of the shields and upon sandals." Elsewhere the colour must be inferred from the inequalities of the surface of the marble, due to the unequal protecting powers of the different colours. There

was an egg and tongue pattern on the lower moulding, and a maeander pattern on parts of the upper moulding. On the west side the chair of the figure on the right was painted with palmette ornament. On the east side there was also a palmette pattern on the side of the throne.

Interpretations.—The interpretations of this monument, that have been proposed, may be divided into three groups—

(1.) According to the first commentators, the subject represented was the rape of the daughters of Pandareos, king of Lycia, by the Harpies (Homer, *Od.* xx., l. 66. Gibson, in Fellows, *Lycia*, p. 171; Birch, *Archæologia*, xxx., p. 185.) The objections to this view are that the subject is an improbable one for representation on a tomb, that the "Harpies" evidently stand in a kindly relation towards the persons whom they carry, and that the reliefs do not agree well with the literary form of the myth. It is also doubtful whether the "Harpies" were imagined with bird-bodies at the period of these sculptures. (Furtwaengler, *Arch. Zeit.*, 1882, p. 204.)

(2.) In the second group of theories, the enthroned figures are deities of the lower world to whom the souls of the dead pay reverence. On the west side are Demeter (left), and Persephonè (right), and three worshippers who carry symbols of life and birth, as the egg and the pomegranate. The door of the tomb signifies death, while the cow and calf, immediately above, suggest the renewal of life. The three seated figures remaining, are, according to this system, either Zeus (south), Poseidon (east), and Hades (north), (Braun, *Annali dell' Inst.*, 1844, p. 151), or Zeus viewed under a triple aspect (Curtius, *Arch. Zeit.*, 1855, p. 10). The symbolic system has been most elaborately worked out by Curtius (*loc. cit.*, and *Arch. Zeit.*, 1869, p. 10). Thus he regards the "Harpies'" bodies as intended for eggs, and so symbolical of life. This view is

untenable, as the bodies are of the form usually given to birds in early art (Conze, *Arch. Zeit.*, 1869, p. 78).

(3.) In the third and most recent group of theories, the seated figures are not deities, but heroified personages, buried in the tomb, to whom offerings are made by members of their family. (Milchhoefer, *Arch. Zeit.*, 1881, p. 53; Wolters, p. 75.) This view is supported by analogies found elsewhere (cf. p. 299), while it avoids the difficulty of supposing deities to be represented on a tomb. But no parallel has been adduced for such a scene as a young warrior giving his arms to the figure of an heroified ancestor; moreover the dignity and adornments of the enthroned figures seem most appropriate to deities.

On the whole it seems best to suppose that we have on this tomb scenes connected with death, though we cannot attempt, for want of knowledge of Lycian mythology, to assign names to the personages represented. Maidens make offerings to female deities, and men to male deities. On the east side a boy makes an offering, on the north side a young warrior gives up his armour, and on the south side a man offers a bird. Kindly winged beings bear away the souls of the dead, and the crouching figure on the north side suggests the grief of the survivors. (Cf. Brunn, *Sitzungsber. d. k. bayer. Akad. Phil. hist. Cl.*, 1872, p. 523, who points out the succession of ages among the figures, but does not consider the idea of death to be implied in the central groups of the north, east, and south sides.)

Style and Period.—In the Harpy Tomb we have a fine example of the work by the Ionian School of Asia Minor, whose chief characteristic is a certain voluptuous fulness of form, and languor of expression, contrasted with the muscular vigour of the Doric sculpture, and the delicate refinement characteristic of a part of the early Attic work (cf. Brunn, *loc. cit.*, p. 205, and Rayet, *Monuments*, No. 13).

It is uncertain whether the tomb is later than the Persian conquest of Xanthos (545 B.C.). It has a remarkable resemblance to the tomb of Cyrus at Pasargadae as described by Arrian (vi., 29) and Strabo (xv., 3, 7), although the force of the parallel is rather diminished if Fergusson (*Nineveh and Persepolis*, p. 215) has correctly identified the tomb. The Harpy reliefs are usually assigned to the close of the sixth century; but a comparison with the sculptures of Ephesus points to a date nearer 550 B.C.

The Harpy tomb is of marble. The reliefs measure 3 feet 4½ inches in height; 8 feet 2 inches in length on the east and west sides; 7 feet 6 inches on the north and south sides. Fellows, *Lycia*, p. 170, and pl.; Birch, *Archæologia*, XXX., p. 185; Braun, *Annali dell' Inst.*, 1844, p. 133; *Mon. dell' Inst.*, IV., pl. 3; *Rhein. Mus.*, N.F., III., 1845, p. 481; Curtius, *Arch. Zeit.*, 1855, p. 2, pl. 73; Overbeck, *Gr. Plast.*, 3rd edit., I., p. 171; Murray, I., p. 116, pl. 3, and figs. 22–25; Rayet, *Monuments*, Nos. 13–16; Mitchell, p. 187, fig. 88 (west and south sides); Wolters, Nos. 127–130.

95. Fragment of relief, with parts of two female figures, draped and having sandals, moving to the right in a dance. The relief appears to have been on the face of a lintel, panelled on its lower side.—*Xanthos.*

Limestone; height, 1 foot 3½ inches. Prachov, pl. 6B, fig. *i.*; Murray (2nd ed.), I., p. 125.

96–98. The following sculptures illustrate the way in which the simplicity of an archaic statue is sometimes preserved in later sculptures serving an architectonic purpose:—

96. Torso of female figure, wearing a long dress with diploïdion, falling in flat surfaces with few folds. The left leg is advanced, the right hand gathered up a part of the drapery. The head and arms are wanting.—*Xanthos.*

Marble; height, 4 feet ¼ inch. Prachov, pl. 2, fig. 5.

97. Torso of female figure, nearly similar to preceding, but with surface much mutilated.—*Xanthos.*

Marble; height, 2 feet 4½ inches. Prachov, pl. 2, fig. 6.

98. Torso of female figure treated like No. 96, but holding the fold of drapery with the left hand.—*Xanthos.*

Marble; height, 3 feet 10½ inches. Prachov, pl. 2, fig. 4.

SCULPTURES FROM NAUCRATIS.

The remains here described were obtained for the most part from the site of the temple of Apollo at Naucratis, in the Nile Delta. The site of Naucratis was discovered by Mr. W. M. Flinders Petrie, and the remains of the temple were found in the course of excavations which he carried on, in 1884–5. A few sculptures also were found by Mr. E. A. Gardner in the excavations of 1885–6. The whole of the collections from Naucratis in the British Museum were presented by the Egypt Exploration Fund, which conducted the excavations.

Naucratis was a colony of Greeks, settled in Egypt for purposes of trade. It is situated to the west of the most westerly or Canopic mouth of the Nile, and is nearly midway between Cairo and Alexandria. The date of the foundation of Naucratis has been a subject of controversy. It is known that the colony owed much to Amasis, King of Egypt (564–526 B.C.). According to the statement of Herodotus (ii. 178), Amasis showed his friendship to the Greeks by giving, to those who came to Egypt, the city of Naucratis to live in (Φιλέλλην δὲ γενόμενος ὁ Ἄμασις ἄλλα τε ἐς Ἕλλήνων μετεξετέρους ἀπεδείξατο, καὶ δὴ καὶ τοῖσι ἀπικνευμένοισι ἐς Αἴγυπτον ἔδωκε Ναύκρατιν πόλιν ἐνοικῆσαι, κ. τ. λ.). The question has been discussed whether the words of Herodotus prove that Amasis was the first to allow the Greeks to live at Naucratis, or whether the account of Strabo (xvii., 1, 18) can be accepted, according to which Naucratis was already occupied by Greeks, especially by Greeks of Miletus. If Amasis introduced

the Greeks to Naucratis, no Hellenic remains on the site can be older than 564 B.C. If an earlier settlement is assumed, it may have dated from the middle of the seventh century.

In either case the temple of the Milesian Apollo would have been among the earliest buildings erected. Herodotus states that by permission of Amasis, the Milesians independently founded a temenos of Apollo (χωρὶς δὲ... ἐπ' ἑωυτῶν ἱδρύσαντο τέμενος... Μιλήσιοι Ἀπόλλωνος). Messrs. Petrie and Gardner, arguing for the older date, put the foundation shortly after the middle of the seventh century.

The architectural remains are very scanty. Probably much of the first temple was built of mud bricks. The stone portions may have been used again in the building of the second temple, whose ornaments were of marble. Moreover, all marble and stone is eagerly sought for and removed by the modern Arab diggers.

Naukratis, Part I., 1884–5, by W. M. Flinders Petrie and others; *Naukratis*, Part II., 1885–6, by E. A. Gardner; G. Hirschfeld in *Rhein. Mus.*, N.F., XLII. (1887), p. 209, and XLIV. (1889), p. 461; Kirchhoff, *Studien*, 4th edit. p. 43; Roberts, *Greek Epigraphy*, p. 323.

The First Temple of Apollo.

100. *Columns.*—The architectural members of the first temple were of limestone. They are insufficient to fix the dimensions of the temple, which was, however, small. Mr. Petrie supposes it to have been not more than twenty-five feet broad. A volute and a complete base of an Ionic column were discovered, but were immediately destroyed by Arabs. The following fragments are preserved:—

1, 2. Two members of an Ionic capital, consisting of two courses of an egg and dart moulding. The upper course is considerably the larger. The lower course is

worked with a rebate to fit the upper course. Below the mouldings are the tops of the flutings.

Upper course—height, 5 inches; diameter, 1 foot 7½ inches; lower course—height, 4¼ inches; diameter, 1 foot 4½ inches. *Naukratis*, I., pl. 3.

3. Fragment of necking of a column, of a different design from the preceding, and surrounded by a pattern of lotus buds and lotus flowers.

Height, 11 inches; diameter, 1 foot 8 inches. *Naukratis*, I., pl. 3.

4. Fragment of necking of a column, somewhat similar to the preceding.

Height, 4 inches; width, 5 inches.

5. Drum of a limestone column with flutings.

Height, 4⅝ inches; diameter, 1 foot 6 inches.

6. Lower part of the base of an Ionic column.

Height, 4 inches; diameter, 1 foot 9 inches. *Naukratis*, I., pl. 3.

Miscellaneous Fragments from First Temple.

101. 1. Upper part of an acroterion, worked below with a rebate.

Height, 3½ inches. *Naukratis*, I., pl. 14A.

2. Angle piece, with half of a palmette.

Height, 5 inches. *Naukratis*, I., pl. 14A.

3. Fragment of a plane surface of limestone, with a series of circles painted in blue, white, and red.

Height, 2 inches; width, 7½ inches.

4, 5. Fragments of two sculptured rosettes, perhaps intended for the decoration of mud surfaces, and probably derived from the earlier temple.

Diameters, 4½ inches and 3 inches. *Naukratis*, I., pl. 18, figs. 7, 8.

The Second Temple of Apollo.

102. The remains assigned to the second temple are of marble, instead of limestone. They are too fragmentary for restoration, but include bead and real mouldings, egg and dart patterns, portions of palmette and lotus patterns of elaborate design. Several of the fragments are brilliantly painted with red and blue. The second temple probably belongs to the second half of the fifth century.

Compare *Naukratis*, I., pls. 14, 14A.

Miscellaneous Sculptures from Naucratis.

103. Fragment of the lower part of a draped standing figure. In the middle of the legs the drapery falls in conventional vertical folds. The figure is painted white with a red stripe down each side.—*From the temenos of Apollo.*

Limestone; height, 1 foot 5 inches. *Naukratis*, I., p. 13.

104. Upper part of an incense burner or small altar with rosettes and Uraei.

Limestone; height, 4¾ inches. *Naukratis*, I., pl. 18, fig. 11.

105. Part of a model of an Egyptian building.

Limestone; height, 5½ inches. *Naukratis*, I., pl. 18, fig. 1.

106. Model of a shrine.

Limestone; height, 8½ inches.

107. Portions of a group of two figures leading a bull to sacrifice. Of the first figure no part remains except the hands which held a rope round the bull's neck. The second figure stands beside the bull, and places his right hand on its back. The head is wanting. An amphora stands on the ground on each side of the figure. Red

colour on the drapery and on the tops of the vases.—*Temple of Apollo.*

Limestone; height, 3 inches. *Naukratis*, I., pl. 2, fig. 21.

108. Part of a figure kneading dough in a trough. Of the figure only the hands and feet remain. Traces of red colour.—*Temple of Apollo.*

Limestone; height, $2\frac{1}{8}$ inches. *Naukratis*, I., pl. 2, fig. 19.

109. Figure seated on a chair with a box on its lap. Before it a table on which lie four fish. The head of the figure is wanting.—*Temple of Apollo.*

Limestone; height, $1\frac{3}{4}$ inches. *Naukratis*, I., pl. 2, fig. 20.

110. Torso of a male statuette, from the neck to the knees, holding a lion by the tail and hind legs.

Alabaster; height, $5\frac{3}{4}$ inches. *Naukratis*, I., pl. 1, fig. 1.

111. Upper part of a statuette of a warrior (?). The figure wears a peaked helmet, a close-fitting tunic with sleeves, and armlets.

Alabaster; height, $4\frac{1}{4}$ inches. *Naukratis*, I., pl. 1, fig. 2.

112. Vessel for holding ointment (*alabastron*). The upper part is in the form of a female bust. The right hand holds a necklace on the breast. The left hand is by the side.

Alabaster; height, $7\frac{1}{4}$ inches. *Naukratis*, II., pl. 14, fig. 11.

113. Upper part of an *alabastron* similar to the preceding.

Alabaster; height, $3\frac{1}{2}$ inches.

114. Head, wearing a band across the forehead, and having a headdress with a veil which is gathered back in folds from the front. Red on the lips and headdress.

Limestone; height, 4 inches. *Naukratis*, I., pl. 1, fig. 5.

115. Head, wearing a band across the forehead, from which lappets hang down before the ears. Delicately executed archaic work.

Alabaster; height, 2½ inches. *Naukratis*, II., pl. 17, fig. 13.

116. Fragment of the rim of a basin, supported by a Harpy-like being, carrying a diminutive figure at her breast. The figure is female, with spreading wings. On its left side, the body ends in the egg-like form of the figures on the Harpy tomb. On the opposite side, the form of the body is uncertain. The head is wanting.

Alabaster; height, 3 inches.

117. Nude female statuette, from the neck to the knees. She has necklaces, armlets, bracelets, and rings, which are partly in relief, and partly painted red. She wears also a red girdle, from which symbolic eyes are suspended, one on the abdomen, and one on the small of the back. The ends of this girdle fall one in front of each thigh, and finish in lotus flowers.

Limestone; height, 5⅜ inches. *Naukratis*, I., p. 33.

118. Statuette of a Hunter, standing, with two hares and two young boars slung over his shoulders. He holds his bow in the left hand, his hunting knife in the right hand. He wears a close-fitting cap, and tunic girt at the waist. Inscribed Καλλί[ας ἀνέθ]η[κε].—*Temenos of Aphroditè.*

Limestone; height, 1 foot 7½ inches. *Naukratis*, II., pl. 13, fig. 5.

119. Female statuette, wearing long, close-fitting drapery and head-dress; she wears a necklace and plays on a tympanum.—*Temenos of Aphroditè.*

Limestone; height, 5⅜ inches. *Naukratis*, II., pl. 14, fig. 9.

120. Upper half of female statuette wearing close-fitting drapery, and headdress. She wears a necklace, and holds

a flower in the right hand between her breasts.—*Temenos of Aphroditè.*

Limestone; height, 6 inches. *Naukratis*, II., pl. 15, fig. 5.

121. Female figure, standing, wearing a close-fitting dress, necklace and shoes. She holds a part of the drapery in her right hand, before her body, and a bird in her left hand between her breasts. Necklace, armlets, bracelets, shoes, and stripes down her dress are painted red. The head is wanting.—*Temenos of Aphroditè.*

Limestone; height, 7⅛ inches. *Naukratis*, II., pl. 14, fig. 12.

122. Male figure, standing, playing on a lyre. He wears a chiton falling to the feet, a closely-fitting upper tunic, and boots. Parts of the tunic, lyre and boots are painted red. The head is wanting.—*Temenos of Aphroditè.*

Limestone; height, 7½ inches. *Naukratis*, II., pl. 14, fig. 14.

123. Upper part of a female figure, standing. She wears a closely-fitting dress with long sleeves, and two necklaces. The right hand holds an ankh (?) near the thigh; on the left hand sits a goat, before her body. Red paint at the borders of the drapery, and on ankh.—*Temenos of Aphroditè.*

Limestone; height, 4¾ inches. *Naukratis*, II., pl. 14, fig. 8.

124. Undraped male figure, standing, holding a lion by the hind legs and tail. The left arm of the figure and the lion's tail are wanting.—*Temenos of Aphroditè.*

Limestone; height, 8¾ inches. *Naukratis*, II., pl. 14, fig. 10.

125. Part of a bearded figure, closely draped, holding a goat before his body by the legs. The head and body from the waist of the figure are wanting.—*Temenos of Aphroditè.*

Limestone; height, 3½ inches. *Naukratis*, II., pl. 15, fig. 1.

126. Female figure, enthroned. The left arm is wrapped in the mantle.—*Temenos of Aphroditè.*

Limestone; height, 3⅛ inches. *Naukratis*, II., pl. 14, fig. 3.

127. Isis and Osiris (?). Female figure, enthroned, wearing close-fitting dress, necklace, and large mantle passing over the back of her head. She holds a nude figure of a boy at her breast. Red paint on the veil.—*Temenos of Aphroditè.*

Limestone; height, 4¾ inches. *Naukratis*, II., pl. 14, fig. 7.

FRAGMENT FROM DELOS.

130. Fragment of a foot of a colossal statue of Apollo, together with a part of the plinth in the same block. The fragment consists of parts of the four greater toes of the left foot. The plinth has dowel holes at each side.

Naxian marble (?). Length of great toe, 1 foot 2 inches; height of plinth, 2 feet 1 inch. This fragment was found by W. Kennard at Delos, in 1818. Stuart, 2nd edit., III., p. 127; IV., section on Delos, pl. 4, fig. 2. It is no doubt a part of a colossal statue which was dedicated by the Naxians to Apollo at Delos, and of which the base and other parts still remain *in situ*. The base is inscribed on one side, Νάξιοι Ἀπόλλωνι, and on another side in archaic letters, ΤαϜυτοῦ λίθου εἰμ' ἀνδρίας καὶ τὸ σφέλας: "I am of the same stone both statue and base." It is supposed that this is "the great statue of the Naxians" at Delos, which, it is said, was overturned by the fall of a brazen palm-tree dedicated by Nicias (Plutarch, *Nicias*, 3).

The first modern traveller who saw the statue was Bondelmonte (A.D. 1416), who found it prostrate, and says that he made an unsuccessful attempt to set it up (*Liber Insularum Archipelagi*, Sinner's edit., p. 92). In 1447 Cyriac of Ancona sketched the base with one foot still in position (*Bull. dell'Inst.*, 1861, p. 182). When visited by Spon and Wheler in 1675, the head, hands and feet were lost, but the torso appears to have been nearly complete (Wheler, *Journey*, p. 56). In 1700 Tournefort only found the lower part of the body, and the thighs (Eng. ed. of 1741, vol. I., pl. facing p. 303). The parts seen by Tournefort remain at Delos, and have been described by several travellers. Welcker, *Alte Denkmaeler*, I., p. 400; Michaelis, *Annali dell' Inst.*, 1864, p. 253; Furtwaengler, *Arch. Zeit.*, 1882, p. 329. For the base and inscription, see Blouet, *Exp. de Morée*, III., pl. 3, figs. 3, 4 *Bull. de Corr. Hellénique*, III., p. 2.

CASTS FROM SELINUS.

The following sculptures, Nos. 135–139, were excavated at Selinus in 1823 by the architects William Harris and Samuel Angell. They are divided into two series, derived from different temples.

Selinus, a colony of Megara, in the south-west of Sicily, was founded about 628 B.C. The temple (commonly known as C), from which the sculptures, Nos. 135–137, were obtained, is the oldest temple on the Acropolis, and it is therefore probable that its construction was begun not long after the foundation of the city. The earlier sculptures are therefore assigned to the beginning of the sixth century B.C.

The second series, Nos. 138–139, were obtained from the temple commonly known as F. This is the third or youngest temple in the group shown by architectural evidence to be the oldest. An exact date cannot be assigned, but the sculptures probably belong to the close of the sixth century. The originals, which are made of a coarse limestone, are preserved in the Museum at Palermo.

The metopes were drawn on their discovery by William Harris. Harris died of malarial fever contracted at Selinus, and the work was published by Angell and Evans, *Sculptured Metopes . . . of Selinus*, 1826. For further literature, see Benndorf, *Die Metopen von Selinunt.*

135. Cast of a metope, from the oldest temple at Selinus. Perseus slaying Medusa in the presence of Athenè. Perseus holds the hair of the Gorgon in his left hand, and cuts off her head with his sword. Athenè stands on the left. The Gorgon is represented as embracing the winged horse, Pegasos, who sprang from her spilt blood. —*Presented by S. Angell, Esq.*

Angell and Evans, pl. 7; Benndorf, p. 44, pl. 1; Overbeck, *Gr. Plast.*, 3rd ed. I., p. 80, fig. 5; Wolters , No. 149

136. Cast of a metope from the oldest temple at Selinus. Heracles carrying the robbers named Kerkopes, with their legs tied to the ends of his bow, or of a yoke.—*Presented by S. Angell, Esq.*

Angell and Evans, pl. 8; Benndorf, p. 45, pl. 2; Overbeck, *Gr. Plast.*, 3rd edit., I., p. 80, fig. 5; Wolters, No. 150.

137. Cast of a metope from the oldest temple at Selinus. A figure drives a quadriga to the front; two figures are standing to the front, one at each side of the chariot.—*Presented by S. Angell, Esq.*

Angell and Evans, pl. 6; Benndorf, p. 47, pl. 3; Wolters, No. 151.

138. Cast of a fragment of a metope from the third temple at Selinus, in which a goddess, probably Athenè, moves to the right, treading down a prostrate giant. This metope was formed of two slabs, of which the upper is wanting.—*Presented by S. Angell, Esq.*

Angell and Evans, pl. 4 (incomplete); Benndorf, p. 50, pl. 5; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 158, fig. 30*b*.

139. Cast of a metope from the third temple at Selinus. A draped male figure, apparently Dionysos, is engaged in combat with an armed giant, who has sunk on his right knee.—*Presented by S. Angell, Esq.*

Angell and Evans, pl. 3; Benndorf, p. 52, pl. 6; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 158, fig. 30*a*; Wolters, No. 152.

SCULPTURES AND CASTS FROM ATHENS AND ATTICA.

150. Female (?) head. The hair, which is bound by a narrow band, falls in large waves on each side of the forehead to the ears, and thence to the shoulders. At the back, the

hair is rendered by conventional undulations, parallel to the band.—*Athens (?). Elgin Coll.*

Marble; height, 8½ inches. *Mus. Marbles*, IX., pl. 40, fig. 4; *Synopsis*, No. 251 (115); Ellis, *Elgin Marbles*, II., p. 119; *cf.* Welcker, *Alte Denkmaeler*, I., p. 399.

151. Cast of a torso of a standing female figure, wearing a chiton of fine texture, and a mantle. The chiton is drawn over the girdle, and has a short diploïdion. The mantle is worn over the shoulders. The hair falls in three tresses in front of each shoulder, and in overlapping layers, down the back. The head, forearms and legs from the knees are wanting. The original, of marble, is at *Athens.*

Height, 1 foot 6 inches. Le Bas, *Monuments Figurés*, pl. 2, fig. 2; Sybel, No. 5007; Wolters, No. 112. Further literature is cited by Wolters.

152. Torso of a standing female figure wearing an under-chiton of fine texture, and an over-chiton with diploïdion which is worn so as to leave the left shoulder bare. The figure appears to have held a vessel in her lap, with both hands. The hair falls down the back, the locks terminating below the shoulders. The head and arms are wanting.—*Athens (?). Elgin Coll.*

Marble; height, 2 feet 10 inches. Clarac, V., pl. 821A, fig. 2069 B, C.

153. Torso of a standing female figure, wearing an under-chiton of fine texture, and an over-chiton with diploïdion which is worn so as to leave the left shoulder bare. The figure held a bowl in the right hand, and a fold of the skirt in the left hand. Broken off below the knees. The head, left arm and left hand are wanting. This figure appears to be of *archaistic* rather than of archaic workmanship, that is, the artist has consciously imitated the

archaic style.—*Athens. Presented by H. Gally Knight and N. Fazakerly, Esqs.*, 1818.

Marble; height, 1 foot 9 inches. Clarac, V., pl. 821A, fig. 2069A.

154. Torso of a standing female figure, wearing under-chiton of fine texture and over-chiton with a diploïdion which is worn so as to leave the left shoulder bare; the figure also has sandals. The hair falls in locks on the shoulders, and in a mass at the back. The head, arms and left shoulder are wanting.—*From the smaller temple at Rhamnus. Presented by J. P. Gandy Deering, Esq.*

Marble; height, 5 feet. Leake, *Athens and Demi of Attica*, II. p. 110; *Synopsis*, No. 325* (307*); *Athenische Mittheilungen*, XV., p. 65.

155. Cast of a relief, representing a female figure stepping into a chariot, holding the reins in her extended hands. The figure is probably that of a goddess. It has been conjectured, but without evidence, that the relief belonged to the Pre-Persian Parthenon. The original, which is of Parian marble, is at *Athens.*

Le Bas, *Mon. Fig.*, pl. 1; Overbeck, *Gr. Plast.*, I., 3rd ed., p. 153, fig. 28; Murray, I., p. 196; Brunn, *Denkmaeler*, No. 21. For further literature, see Wolters, No. 97.

156. Cast of a sepulchral relief, representing a woman enthroned. She holds a child in her arms. Before her are three figures, probably members of her family, with offerings.

The original, which is of marble, is in the *Villa Albani at Rome.* It was erroneously named by Winckelmann "Leucothea nursing the infant Bacchus."—*From Athens (?).*

Winckelmann, *Monumenti Inediti*, No. 56; Zoega, *Bassirelievi Ant.*, I., pl. 41; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 175, fig. 38. For further literature, see Wolters, No. 243

CASTS OF SCULPTURES FROM AEGINA.

The temple of Athenè at Aegina stands on a commanding plateau in the north-east of the island. It is of the kind known as Doric peripteral hexastyle; that is to say, it is of the Doric order, surrounded by a colonnade, which has six columns at the ends and thirteen columns at the sides. The site was excavated in 1811 by a party of English and German explorers, and the sculptures discovered were purchased in 1812 by the Crown Prince of Bavaria. The principal figures were restored at Rome by Thorwaldsen and J. M. Wagner. In 1817 the collection was placed in the Glyptothek at Munich.

With the exception of an ivory eye (Cockerell, pl. 12) attributed by the discoverers to the image inside the temple, the only sculptures found were those which originally were contained in or surmounted the pediments of the temple.

The Aeginetan sculptures belong to the latest stage of archaic Greek art, and are the most important extant works of that period. For determining the date of the sculptures, political history is only so far of use that we may assume that they are not later than 456 B.C., in which year Aegina was subdued by Athens. From their style they appear to be considerably older than that date.

A minute analysis of the sculptures (Brunn, *Das Alter der Aegin. Bildw.* p. 9) shows that the east pediment is distinctly more advanced than the west in the expression of emotion, in the rendering of drapery, of the features, the beards, the veins; and in the general proportions. Brunn assigns the groups to the period immediately following the battle of Salamis (480 B.C.) and suggests that the sculptor of the cast pediment belonged to a younger generation than his colleague.

The statues are made of Parian marble. They are attached to plinths which were let into the upper surface of the cornice, and are cut out of single blocks, a few small pieces of marble being separately attached. They showed clear traces of colour throughout, when first discovered. One shield from the east pediment was painted with a female figure. There were numerous adjuncts of bronze, such as arms and ornaments, which have been minutely enumerated by Brunn (*Beschreibung*, &c., p. 67). The restored pediments in the British Museum have been partially decorated in accordance with the scheme of Cockerell, who says: "The members of the entablature and pediment were discovered often in all their original vividness, which quickly disappeared on exposure to the atmosphere." (Cockerell, p. 27, pl. 6).

C. R. Cockerell, *The Temple of Jupiter Panhellenius at Aegina*, &c., 1860; Blouet, *Expédition de Morée*, III., p. 23; Brunn, *Ueber das Alter der Aeginetischen Bildwerke* in the *Sitzungsber. der k. bayer. Akad.*, 1867, I., p. 405, and *Ueber die Composition der Aeginetischen Giebelgruppen*, *ibidem*, 1868, II., p. 448; Brunn, *Beschreibung der Glyptothek König Ludwig's I.*, 4th ed., 1879; Wolters, Nos. 69–85.

The West Pediment of the Temple at Aegina.

The subject of the West pediment is a battle, in the presence of Athenè, over the body of a wounded warrior. From the Oriental dress of the archer on the right, it is inferred that the battle is being fought between Greeks and Trojans, and that the archer in question is Paris. The scene represented does not correspond exactly with any combat described by Homer. Archaeologists have accordingly been divided in opinion as to the subject. Some hold that the battle is that waged for the body of Patroclos, which was rescued principally by Menelaos, and Ajax, son of Telamon of Aegina. (Homer, *Iliad*,

xvii.; Wolters, p. 48). Others have argued that the presence of Paris points to the fight over the body of Achilles as described in the Aethiopis of Arctinos. See especially Brunn, *Beschreibung*, p. 79. On account of the discrepancies between the sculptures and the literary tradition it is impossible to decide the question.

The arrangement adopted in the British Museum is that of Cockerell (pl. 16). To complete the group Cockerell supposed that nude figures similar to No. 178 of the East pediment advanced to the fallen hero from each side; and that a spearman knelt between the Paris (No. 168) and the wounded Trojan. Fragments remain of the two youths; but recent writers have put the spearman (No. 166) next the Paris. The positions of the spearmen and the archers on each side have also been reversed. The archers are on this view placed furthest from the combat, and may perhaps be supposed to be protected by the spearmen. Further changes have been proposed which are based on fragments not represented by casts, and which therefore need not here be discussed.

Restorations of the West Pediment. (1) With 11 figures, the bowmen in front of the spearmen. Cockerell, supplementary plate; Blouet, *Exp. de Morée*, III., pl. 58, fig. 2; Müller, *Denkmaeler*, I., pls. 6, 7; Overbeck, *Gr. Plast.*, 3rd ed., I., fig. 19*a*; Murray, I., pl. 7. (2) With 11 figures, the bowmen behind the spearmen. Cockerell, plate; Brunn, *Sitzungsber. der k. bayer. Akad.*, 1868, II., plate; Lange, *Ber. der k. sächs. Ges. d. Wissenschaften*, 1878, pl. 3, fig. 1. (3) With 13 figures. Cockerell, pl. 16. (4) With 14 figures. Lange, *loc. cit.*, pl. 3, fig. 2; Overbeck, *Gr. Plast.*, 3rd ed., I., fig. 19*b*.

The figures beginning from the left of the West pediment are:—

160. Wounded Greek, recumbent, disarmed, drawing an arrow from his right breast.

Restored:—Nose, right forearm, left leg from knee to ankle and toes. Cockerell, pl. 15, No, 11; pl. 16; Blouet, III., pl. 69, fig. 2; Brunn, *Denkmaeler*, No. 25.

161. Greek advancing with spear. Brunn proposes the name of Ajax, son of Oileus.

Restored:—Crest, right hand, left forearm and part of feet. Cockerell, pl. 15, No. 9; pl. 16; Blouet, III., pl. 69, fig. 1.

162. Greek archer, armed, kneeling and drawing his bow. This may well be the Aeginetan hero, Teucer, brother of Telamonian Ajax.

Restored:—Head, arms, several flaps of the cuirass, and left leg from the knee. Cockerell, pl. 15, No. 10; pl. 16; Blouet, III., pl. 66, fig. 1.

163. Bearded Greek warrior advancing, with shield extended and right hand raised to hurl spear. Perhaps Telamonian Ajax.

Restored:—Nose, crest, half right forearm, part of shield, both legs. Cockerell, pl. 15, No. 3; pl. 16; Blouet, III., pl. 68, fig. 1.

164. Wounded hero, leaning on his right hand, which held a sword; the shield is held out to cover the body. This is either Achilles or Patroclos according to the chief schemes of interpretation.

Restored:—Neck, right shoulder, fingers and toes. Cockerell, pl. 15, No. 2; pl. 16; Blouet, III., pl. 67, fig. 2.

165. Figure of Athenè presiding over the battle. She stands erect in the centre of the pediment, fully armed and wearing her aegis. There is an archaic formality in her pose and in the composition of the drapery, which shows that the artist has adopted a traditional type of temple-image. The earrings, locks of hair, a Gorgoneion, and snakes bordering the aegis were made of metal, and attached.

Restored:—Nose, right hand, part of left hand. Cockerell, pl. 15, No. 1; pl. 16; Blouet, III., pl. 67, fig. 1; Brunn, *Denkmaeler* No. 23.

166. Kneeling Trojan, with right hand raised to hurl spear.

Restored:—Head, right armpit and shoulder-blade, three fingers of right hand; left arm from middle of biceps; right leg from the knee; left knee with part of thigh, and part of left foot. Cockerell, pl. 15, No. 6; pl. 16; Blouet, III., pl. 65, fig. 2.

167. Warrior advancing with shield extended, and right hand raised to hurl spear, closely corresponding to No. 163. Perhaps Aeneas.

Restored:—Head (which should probably be bearded), right armpit and breast, fingers, parts of shield and legs. Cockerell, pl. 15, No. 4; pl. 16; Blouet, III., pl. 66, fig. 2.

168. Archer kneeling and drawing his bow. He wears a Phrygian cap, which has holes in the front for a metal wreath. (Compare the wreath on the Ephesian fragment No. 46, *12*); also closely-fitting breeches and coat of leather. This figure, which is always known as Paris, closely corresponds with the 'Teucer,' No. 162.

Restored:—Tips of cap, nose and chin; some fingers, and the fore-part of the left foot. Cockerell, pl. 15, No. 7; pl. 16; Blouet, III., pl. 68, fig. 2; Brunn, *Denkmaeler*, No. 24.

169. Wounded Trojan, leaning on the right arm. An arrow may have been fixed in the left knee between the thumb and forefinger.

Restored:—Head, left arm, part of right forearm and hand; both legs from the knees. Cockerell, pl. 15, No. 8; pl. 16; Blouet, III., pl. 65, fig. 1.

170. The pediment is surmounted by an acroterion, consisting of a palmette between two large volutes, which are for the most part restorations. (Cockerell, pls. 1, 4.)

On each side of the acroterion is an architectonic female figure, treated in the same designedly archaic style as the figure of Athenè.

171. Female figure (on the left).

Restored:—Head, right hand and part of sleeve; left forearm with part of sleeve and drapery. Cockerell, pl. 1.

172. Female figure (on the right).

Restored:—Head; lower edge of right sleeve; right hand and forearm; parts of drapery. Cockerell, pl. 1.

173. At each angle are casts of lions' heads, which in the absence of casts from the originals have been taken from the cornice of the archaic temple at Ephesus. The lion's head engraved by Cockerell (pl. 13, fig. 4), appears to be his restoration.

174. The angles are surmounted by Gryphons, which have been cast from a single original. The original has been considerably restored, especially the head.

Cockerell, pl. 13, fig. 4. The hind parts of one Gryphon were discovered by Chandler in 1765, but they were immediately broken and stolen. Chandler, *Travels in Greece*, p. 12.

The East Pediment of the Temple at Aegina.

Of the east pediment only five figures were found, sufficiently complete to be restored. The fragments leave no doubt that the composition was as a whole analogous to that of the west pediment, and that the subject was a battle for the body of a fallen warrior, fought in the presence of Athenè.

The clue to the subject represented is given by the figure of Heracles, and archaeologists are almost unanimous in thinking that the scene is a battle in the war which Telamon of Aegina, aided by Heracles, waged against Laomedon, King of Troy (cf. Apollodorus, ii., 6, 3, 4).

The arrangement is nearly that of Cockerell. The Heracles, however, has been placed on the right side of the pediment, because the left side of the statue is the

most carefully finished, and was therefore intended to be seen.

Restorations of the East Pediment. (1) With 10 figures; wounded warrior as restored. Prachov, *Mon. dell' Inst.*, IX., pl. 57. (2) With parts of 12 figures; wounded warrior not as restored. Cockerell, supplementary plate; Müller, *Denkmaeler*, I., pl. 8; Blouet, III., pl. 58, fig. 1; Murray, I., pl. 7. For two heads from this pediment, see Brunn, *Denkmaeler*, No. 121.

The figures beginning with the left end of the pediment are the following:—

175. Warrior lying down, supported by his arm, within the handles of his shield. He is wounded below the right breast.

Restored:—Crest, part of visor, four fingers of left hand, four toes of left foot; right leg from the middle of the thigh. Cockerell, p. 32, pl. 14, No. 4; Blouet, III., pl. 59, fig. 2.

176. Warrior advancing, with a shield on the left arm, and a lance (?) in the right hand.

Restored:—Head, hands, right hip; most of shield, Cockerell, p. 32, pl. 14, No. 2; Blouet, III., pl. 59, fig. 1; Brunn, *Denkmaeler*, No. 28.

177. Wounded warrior fallen backwards on his shield.

Restored:—Head, arms, shield, right leg, left leg from the knee. The correctness of the restoration has been doubted. The left side is most corroded by the atmosphere, and would therefore seem to have been uppermost. In that case the figure must have resembled that of the fallen warrior in the centre of the west pediment. It is thus drawn by Cockerell, in a supplementary plate. Engraved as restored, Cockerell, pl. 14, No. 1; Blouet, III., pl. 61, fig. 1.

178. Figure of a youth leaning forward, to draw away the fallen warrior.

Restored:—Nose, arms, pubis, most of right foot, and left foot; Cockerell, pl. 14, No. 3; Blouet, III., pl. 61, fig. 2; Brunn, *Denkmaeler*, No. 26.

179. Heracles kneeling, and drawing his bow. He wears the lion's skin on his head, and had a quiver on the left side.

Restored :—Nose, some flaps of the cuirass, left hand, right forearm, right foot, part of left thigh and knee. Cockerell, pl. 14, No. 5; Blouet, III., pl. 60; Rayet, *Monuments*, No. 25; Brunn, *Denkmaeler*, No. 27; Mitchell, *Selections*, pl. 1.

180. The acroterion; (181) the figures beside it; (182) the lions, and (183) the Gryphons here exhibited, are repetitions of those of the west pediment. The acroterion, which originally surmounted the east pediment, was larger and more important than that of the west. (Cockerell, pl. 13.) The figures which stood on each side of the east acroterion, are shown by the surviving fragments to have been similar to those of the western end, but were on a rather larger scale.

CASTS OF SCULPTURES FROM OLYMPIA.

The temple of Zeus at Olympia was being built from about 470–455 B.C. (cf. Boetticher, *Olympia*, p. 247). It is certain that the metopes must have been placed in position during the process of construction. They should therefore probably be dated about 460 B.C. (Boetticher, p. 289).

190. Cast of a metope, from the Temple of Zeus at Olympia. Heracles binding the Cretan Bull.

The original is of marble. The greater part of this metope was discovered by the French expedition to the Morea, in 1829, and is now in the Louvre. The face and hind legs of the bull were discovered in the German excavations, and are now at Olympia. The parts first discovered are published in Overbeck, *Gr. Plast.*, 3rd ed., I., p. 443. For the completed metope, see *Ausgrabungen zu Olympia*, V., pl. 17; Boetticher, *Olympia*, p. 279; Wolters, No. 274.

191. Cast of a metope from the Temple of Zeus at Olympia. Heracles supports on his shoulders the vault of heaven, while the Titan Atlas brings him the golden apples of the Hesperides. Heracles has a folded cushion on his shoulders to make the burden easier; Atlas stands before him with six apples in his outstretched hands. A Hesperid or nymph stands behind and raises one hand as if to share the weight.

The original is of marble, and is at Olympia, where it was discovered by the German excavators. *Ausgrabungen zu Olympia*, I., 26; *Athenische Mittheilungen*, I., pl. 11; Murray, II., pl. 13; Wolters, No. 280; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 445; Boetticher, *Olympia*, p. 285. (Boetticher's illustration is most nearly complete. That of Overbeck gives both hands of Atlas.) For the female head, see *Journ. of Hellen. Studies*, V., pl. 45.

192. Cast of a statue of Victory, by Paionios of Mendè, Victory is supposed to be moving forward through mid-air. One foot rests lightly on the back of an eagle, beneath which is a rock. The wings and draperies that were originally spread out behind the figure are now wanting. The statue stood on a triangular pedestal, about 19 feet high. On the pedestal was an inscription recording that the Victory was offered as a tithe of spoil to Olympian Zeus by the Messenians and Naupactians; and that the author was Paionios of Mendè, who made the acroteria of the temple:—Μεσσάνιοι καὶ Ναυπάκτιοι ἀνέθεν Διὶ | Ὀλυμπίῳ δεκάταν ἀπὸ τῶμ πολεμίων. Παιώνιος ἐποίησε Μενδαῖος | καὶ τἀκρωτήρια ποιῶν ἐπὶ τὸν ναὸν ἐνίκα. Mr. Murray (*Gr. Sculpt.*, ii. p. 162) suggests as an explanation of the last clause of the inscription that the Victory was a replica of the acroteria (or figures above the pediments) of the Temple of Zeus. These are known to have been gilded figures of Victory (Paus., v. 10, 2). Pausanias was inclined to think that the inscription referred to a war of the Messenians against the Acarnanians

(452 B.C.); but the Messenians of his time supposed that the statue was erected soon after the defeat of the Spartans at Sphacteria in 424 B.C.

Discovered by the German excavators at Olympia, and now in the Museum at Olympia.

Marble. *Ausgrabungen zu Olympia*, I., pls. 9–12; inscr. *ibidem*, pl. 32; pedestal, *ibidem*, II., pl. 34; Overbeck, *Gr. Plast.*, 3rd ed., I., figs. 88, 89; Murray, II., pl. 19; Wolters, Nos. 496, 497.

STATUES OF APOLLO (?).

Of the following sculptures, Nos. 200–207 are examples of a somewhat numerous class of nude male figures, standing constrainedly with the heads directed straight to the front, having the hands either close by the sides, or slightly raised, by a bending of the arms at the elbows.

The name of Apollo has been commonly given to sculptures of the type here described, but doubts have often been raised as to the accuracy of the title. It seems clear that at the stage of art represented by these figures one type of nude male figure was made to serve various purposes. It cannot be doubted that the type was often used to represent Apollo, for such figures have been found in or near shrines of Apollo at Naucratis (Petrie, *Naukratis*, i., pl. 1, fig. 4), Delos (*Arch. Zeit.*, 1882, p. 323), Actium (*Gaz. Arch.*, 1886, p. 235), and at the temple of Apollo Ptoös in Boeotia (*Bull. de Corr. Hellénique*, x., p. 66, Brunn, *Denkmaeler*, No. 12). The same type of Apollo occurs, *e.g.* on a vase in the Brit. Mus. (No. E, 313; *Gaz. Arch.*, 1882, p. 58), on a vase published in *Annali dell' Inst.*, 1849, pl. D (cf. *Hamilton Vases*, ii., pl. 6), and on a Pompeian fresco (*Arch. Zeit.*, 1882, p. 58). Compare a relief in the *Palazzo Corsini* (Dütschke, ii., p. 114). At the same time, similar figures served

to represent athletes (Paus., viii., 40) and, perhaps, were placed on tombs, to represent a deceased person.

The series of figures which have the hands by the thighs is older than that in which the hands are raised, and the invention of the type has been assigned to the Cretan Daedalid School of Dipoinos and Skyllis (Furtwaengler, *Arch. Zeit.*, 1882, p. 55). For an enumeration and discussion of the known examples of this series see Overbeck, *Gr. Plast.*, 3rd ed., i., p. 229, note 33; *Bull. de Corr. Hellénique*, x., p. 67; xi., p. 1; *Gaz. Arch.*, 1886, p. 239; Roscher, *Lexicon*, i., p. 449; Wolters, No. 14. The second series, here represented by Nos. 206, 207, in which the hands are raised, is developed from the first, but shows a great advance in all respects. Perhaps it gives the Cretan type as developed by artists of the school of Aegina.

200. Figure of Apollo (?) standing with the right leg drawn back, and with the hands pressed against the hips. He has a diadem across the forehead, and the hair falls on the shoulders and down the back.—*Naucratis.*

Alabaster; height, 10½ inches.

201. Apollo (?) standing. Torso from the neck to the knees. The right leg is drawn back, and the hands are pressed against the thighs. The hair falls down on the shoulders and on the back.—*Naucratis.*

Alabaster; height, 4⅜ inches.

202. Apollo. Torso from the neck to the middle of the thighs. The hands are pressed against the thighs. The hair falls on the shoulders and on the back. A belt crosses the body under the right arm, and over the left shoulder.—*Temenos of Apollo, Naucratis.*

Marble (?); height, 3⅛ inches. *Naukratis*, I., pl. 1, fig. 9.

The following figures, Nos. 203, 204, belong to the same series, though the type is slightly varied, and No. 203,

having been found in the temenos of Aphroditè, probably does not represent Apollo :—

203. Male torso from the neck to the knees. The right hand lies across the breast; the left leg is to the front. The hair is cut square at the back, and in the front falls down on the shoulders.—*Temenos of Aphroditè, Naucratis.*

Alabaster; height, 6¼ inches. *Naukratis*, II., pl. 14, fig. 13.

204. Apollo. Male torso, similar to the preceding, but having no hair on the shoulders.—*Temenos of Apollo, Naucratis.*

Alabaster; height, 4⅝ inches. *Naukratis*, I., pl. 1, fig. 3.

205. Figure of Apollo (?) standing, with the right leg drawn back, and with the hands pressed against the hips. The hair falls on the shoulders, terminating in a straight line, and intersected with conventional grooves running at right angles to each other.—*From Greece, probably from Boeotia.*

Marble; height, 2 feet 6¼ inches. Murray, I., pl. 2, p. 107; *Arch. Zeit.*, 1882, pl. 4, p. 51; Mitchell, p. 213; Brunn, *Denkmaeler*, No. 77.

206. Figure of Apollo (?) standing, with the right leg drawn back. The hair is dressed, with the headdress known as the *krobylos.*

Round the taenia are five drilled holes, indicating that a wreath of bronze was attached. The arms, and the legs from the knees are wanting.

This figure, commonly known as the Strangford Apollo, is referred by Brunn to the school of Callon of Aegina.

From the collection of *Viscount Strangford.* Stated in 1864 to be from *Lemnos*, but said also to have been found in *Anaphè* (Newton, *Essays*, p. 81).

Marble; height, 3 feet 4 inches. *Mon. dell' Inst.*, IX., pl. 41; *Annali dell' Inst.*, 1872, p. 181; Brunn, *Ber. d. k. bayer. Akad. Phil.-*

hist. Classe, 1872, p. 529; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 181, fig. 40; Murray, I., pl. 2; Rayet et Thomas, *Milet et le Golfe Latmique*, pl. 28; Brunn, *Denkmaeler*, No. 51; Wolters, No. 89; *Arch. Zeit.*, 1864, p. 164*.

207. Torso of Apollo (?) standing, with the right leg drawn back.

The head, arms, and legs from the knees are wanting; two points of attachment near the front of the hips, show that the arms were considerably bent at the elbows.

This figure was found in the *Dromos of a tomb at Marion* (*Cyprus*).

Marble; height, 2 feet 5 inches. Herrmann, *Gräberfeld von Marion*, p. 22. The tomb contained a coin of Idalium, of about 510 B.C., a gold cup with acorns *repoussé*, several black figured vases, one at least of an early character, and no red figured vases.

208. Head of Apollo. The hair is bound with a taenia and falls in short corkscrew curls over the forehead, and in a flowing mass down the shoulders. The sharply cut outlines of the features, and the wiry character of the hair suggest that this head is a copy of an archaic work in bronze. It has been conjectured that the head is copied from the Apollo of Canachos at Branchidae, but there is no evidence in favour of the theory, which has been given up as untenable. (Cf. Overbeck, *Gr. Plast.*, 3rd ed., i., p. 110). A bronze statuette from the Payne Knight collection, which has a better claim to be considered a copy of Apollo of Canachos, may be seen in the Bronze Room.

Brought from Rome by Lord Cawdor, and purchased by Townley.—Townley Coll.

Parian marble; height, 1 foot 5½ inches. *Specimens*, I., pls. 5, 6; *Mus. Marbles*, III., pl. 4; Ellis, *Townley Gallery*, I., p. 321; Müller, *Denkmaeler*, I., pl. 4, fig. 22; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 109, fig. 14; Wolters, No. 228; *cf.* Rayet et Thomas, *Milet et le Golfe Latmique*, pl. 37; Michaelis, *Anc. Marbles*, p. 94.

209. Statue of Apollo, standing. The chief weight of the body is thrown on the right leg, while the left knee is bent, and the left foot rests lightly on the ground. The head is slightly turned to the right. The hair is dressed with the headdress known as the *krobylos*.

The left hand and right forearm, which appear to have been separate pieces, are wanting. The left hand held some attribute, perhaps a branch, for which there is a mark of attachment by the left knee. The right hand, which rested on the stump beside the right leg, seems to have held a strap.—*From the Choiseul-Gouffier Collection*, 1818.

Marble; height, 5 feet 10½ inches. Restored: tip of nose. *Specimens*, II., pl. 5; Ellis, *Townley Gallery*, I. p. 194; Clarac, III., pl. 482B, No. 931A; *Mus. Marbles*, XI., pl. 32; *Journ. of Hellen. Studies*, I., pl. 4; *Stereoscopic*, No. 143; Murray, I., pl. 8; Wolters, No. 221.

This statue, commonly known as the Choiseul-Gouffier Apollo, together with other examples of the same type, has given rise to much discussion. The chief replica is a statue at Athens, commonly called the 'Apollo on the Omphalos,' having been associated with a marble *omphalos*, or sacred cone of Apollo, which was discovered at the same time. Grave doubts, however, exist as to the connection of the figure and of the omphalos. (*Journ. of Hellen. Studies*, I., p. 180; *Athenische Mittheilungen*, IX., p. 248.) The Athenian statue is published, Conze, *Beiträge*, pls. 3, 5; *Journ. of Hellen. Studies*, I., pl. 5; Murray, I., pl. 8; Brunn, *Denkmaeler*, No. 42. For a list of other replicas of the type, see *Athenische Mittheilungen*, IX., p. 239. The statue is generally taken to be an Apollo. It has, indeed, been argued that it is a pugilist, and not Apollo (Waldstein, *Journ. of Hellen. Studies*, I., p. 182; Overbeck, *Gr. Plast.*, 3rd ed., II., p. 414); and if the figure is Apollo, it must be admitted that 'the proportions are rather suited to the patron of pugilism (*Il.* ψ. 660) than to the leader of a celestial orchestra' (*Specimens*, II., pl. 5; *Athenische Mittheilungen*, IX., p. 244). But the title is established by a quiver attached to the stump of a replica in Rome (Matz-Duhn, *Bildw. in Rom*, I., No. 179), and of a somewhat similar figure at Cassel (*Athenische Mittheilungen*, I., pl. 10), and by the fact that a copy (No. 210) has been found in the temple of Apollo at Cyrenè. Moreover, the head of a

similar figure, undoubtedly an Apollo, occurs on a relief in the Capitoline Museum (Braun, *Vorschule der Kunstmythologie*, pl. 5). Compare also the figure of Apollo on a vase at Bologna, *Mon. dell' Inst.*, X., pl. 54. There has also been much discussion as to the school of art to which the type must be assigned, and as to the character of the original statue. The statue has been assigned by different writers to Calamis ("Apollo Alexikakos"; Conze, *Beiträge*, p. 19; Murray, I., p. 189; Furtwaengler, in Roscher's *Lexicon*, I., p. 456); to Pasiteles (Kekulé, *Menelaos*, p. 30); to Alcamenes (Furtwaengler, *Athenische Mittheilungen*, V., p. 39; *cf. Journ. of Hellen. Studies*, VIII., p. 41); to Pythagoras of Rhegium ("Euthymos"; Waldstein, *loc. cit.*); and to Callimachos ("Apollo Daphnephoros"; Schreiber, *Athenische Mittheilungen*, IX., p. 248). It has been variously held that the original statue was of bronze, and is therefore lost (*Mus. Marbles*, XI., pl. 32; *cf.* Murray, I., p. 191), or that the Athenian statue is the original, whence other copies are derived (*Athenische Mittheilungen*, IX., p. 240).

The *krobylos* seems to indicate some Attic sculptor of the first half of the 5th cent. B.C. (Schreiber, *Athenische Mittheilungen*, VIII., p. 255). The existence of numerous copies proves that the original was famous, and it is generally supposed that the figure is an Apollo. It is impossible to make a more definite statement with confidence, in the present state of our knowledge as to the Attic sculptors who preceded Pheidias.

210. Head of Apollo, a replica of No. 209. The head is broken off in the middle of the neck. The chin, the tip of the nose, and parts of the hair are wanting. The author of this copy has misunderstood the arrangement of the headdress.—Found by Smith and Porcher in the *Temple of Apollo at Cyrenè.*

Marble; height, 11 inches; Smith and Porcher, p. 100 No. 19 Murray, I., p. 190.

211. Head of Apollo, a replica of No. 209. The head is broken off below the chin. The nose and the tip of the chin are wanting.

This copy shows better than either 209 or 210, the arrangement of the hair in the *krobylos*, the origin of the

plaits being clearly indicated. It chiefly differs from them in the amount of hair falling down at the back of the ears; in this head there are the remains of thick tresses, while in the other instances there are only a few short curls. There is a rectangular hole at the back of the head.—*Presented by the Hon. E. A. Pelham.*

Marble; height, 9½ inches. This head was found in 1882 at a cottage at Ventnor, built by Sir Richard Worsley. It was, doubtless, brought by him from Greece.

MISCELLANEOUS SCULPTURES.

215. Fragment of lacunar, from a ceiling, with two panels in low relief. (1) Horse galloping to the right. (2) Gryphon seizing a stag.

Below is a band of rosettes in squares. The whole is surrounded by remains of a large bead ornament.—*Presented by Algernon, fourth Duke of Northumberland.*

Green limestone (?); height, 1 foot 1½ inches; width, 1 foot 1 inch.

216. Fragment of lacunar nearly similar to preceding. The upper panel is wanting. Below is a Gryphon seizing a stag. Below is a band of rosettes; between the two panels is a band of maeander pattern.—*Presented by Algernon, fourth Duke of Northumberland.*

Green limestone (?); height, 9¼ inches; width, 10¼ inches.

217. Fragment of relief. On a pedestal is a lion, walking to the left. Before the lion are three balls. Above were two figures standing to the front, of which only the feet remain. The figure on the left stood with feet side by

side; that on the right stood with the legs crossed (Fig. 4). This relief, though undoubtedly archaic, appears not to belong to the prehistoric period of Mycenae (*cf.* Nos. 1–6). —*Mycenae. Inwood Coll.*

Green limestone; height, 1 foot 1¼ inches; width, 9½ inches. *Synopsis*, No. 429; Loeschcke, *Athenische Mittheilungen*, IV., p. 296; Wolters, No. 53.

Fig. 4.—Relief from Mycenae, No. 217.

PART II.

MYRON AND PHEIDIAS.

Three great names represent the early prime of Greek sculpture, namely, Myron, Pheidias, and Polycleitos of Argos. These three are thought to have been fellow pupils of the Argive sculptor Ageladas.

The present part of the catalogue deals with Myron and Pheidias. The third part deals first with their immediate successors in Attica, and then turns to Polycleitos of Argos and the sculptures of the Peloponnese; and next to the special class of Greek reliefs.

MYRON.

Myron of Eleutherae in Attica worked at Athens in the first half of the fifth century B.C. Although he had not entirely abandoned the archaic style (notably, in his rendering of hair, Pliny, *H. N.* xxxiv., 58), he was distinguished for his skill in representing life. His power lay partly in the rendering of vigorous movement in sculpture, as in his athletic statues, and partly in a realistic imitation of nature, as in his famous cow.

No original works of Myron are extant. His best known work, the Discobolos, is preserved in copies, one of which is described below. The bronze statuette of Marsyas in the Bronze Room may be studied after a group of Athenè and Marsyas by Myron.

250. Graeco-Roman copy of the bronze Discobolos of Myron.

A young athlete is represented in the act of hurling the disk. He has swung it back, and is about to throw it to the furthest possible distance before him. The head, as here attached, looks straight to the ground, but in the original it looked more backwards as in a copy formerly in the Massimi palace at Rome. (Cf. Lucian, *Philopseud*, 18.) Compare a gem in the British Museum (Fig. 5; *Cat. of Gems*, No. 742, pl. G), which is inscribed YAKINΘOC. According to a judgment of Quintilian, the laboured complexity of the statue is extreme, but any one who should blame it on this ground would do so under a misapprehension of its purpose, inasmuch as the merit of the work lies in its novelty and difficulty. "Quid tam distortum et elaboratum, quam est ille discobolos Myronis? si quis tamen, ut parum rectum, improbet opus, nonne ab intellectu artis abfuerit, in qua vel praecipue laudabilis est ipsa illa novitas ac difficultas?"—Quint. *Inst. Orat.*, ii., 13. 10. — *Found in* 1791 *in Hadrian's Villa at Tivoli. Townley Coll.*

Fig. 5.

Marble; height, 5 feet 5 inches. Restorations:—Nose, lips, chin, piece in neck, part of disk and r. hand; l. hand; piece under r. arm; pubis; r. knee; a small piece in r. leg, and parts of the toes. *Specimens*, I., pl. 29; *Mus. Marbles*, XI., pl. 44; Clarac, V., pl. 860, No. 2194 B; Ellis, *Townley Gallery*, I., p. 241; *Guide to Graeco-Roman Sculptures*, I., No. 135; *Stereoscopic*, No. 149; Wolters, No. 452.

PHEIDIAS AND THE SCULPTURES OF THE PARTHENON.

The sculptures of the Parthenon illustrate the style of Pheidias, the greatest of Greek sculptors.

PHEIDIAS, son of Charmides, the Athenian, was born about 500 B.C. He was a pupil of the sculptor Ageladas, of Argos, or, according to others, of Hegias or Hegesias, of Athens.

His youth was passed during the period of the Persian wars, and his maturity was principally devoted to the adornment of Athens, from the funds contributed by the allied Greek states during the administration of Pericles.

Among the chief of the works of this period was the Parthenon, or temple of the virgin Goddess Athenè. The architect was Ictinos, but the sculptural decorations, and probably the design of the temple, were planned and executed under the superintendence of Pheidias. The building was probably begun about B.C. 447 (according to Michaelis, B.C. 454). It was sufficiently advanced to receive the statue of the Parthenos in B.C. 438, and was probably completed either in that year or a little later. It stood on the Acropolis of Athens, on a site which had been already occupied by a more ancient temple, commonly supposed to have been an ancient Parthenon, which was burnt on the sacking of Athens by the Persians, B.C. 480. Recently, however, the foundations of an early temple have been discovered between the Parthenon and the Erechtheion. It has been thought that this is the Pre-Persian Parthenon, and that the traces of an older foundation below the existing Parthenon only date from the time immediately following the Persian wars. A building is supposed to have then been begun, on a plan somewhat different from that which was carried out by Ictinos and Pericles.

The Parthenon was of the Doric order of architecture, and was of the form termed *peripteral octastyle;* that is to say, it was surrounded by a colonnade, which had eight columns at each end. The architectural arrangements can be best learnt from the model, which is exhibited in the Elgin Room. See also the plan (fig. 6.) and elevation (pl. iv.).

The principal chamber (cella) within the colonnade contained the colossal statue of Athenè Parthenos (see below, Nos. 300–302). Externally the cella was decorated with a frieze in low relief (see below, p. 145). The

two pediments, or gables at each end of the building (see below, Nos. 303, 304) were filled with figures sculptured in the round. Above the architrave, or beam resting on the columns, were metopes, or square panels, adorned with groups in very high relief, which served to fill up the spaces between the triglyphs, or groups of three vertical parallel bands, representing beam ends. All

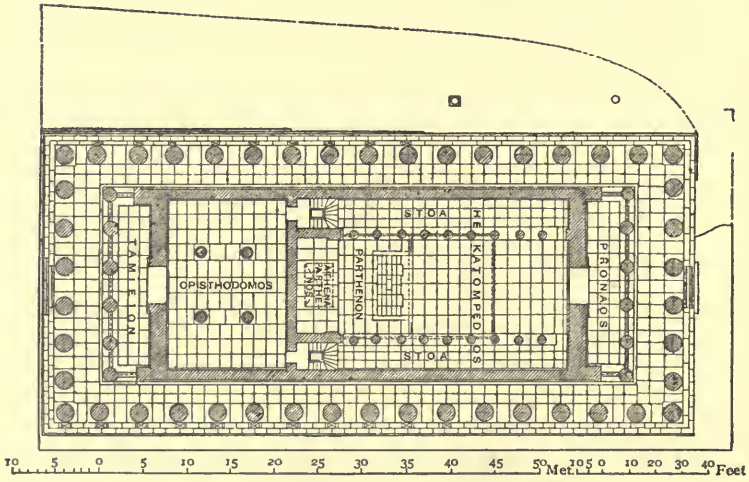


Fig. 6.—Plan of the Parthenon. (From Michaelis.)

these sculptured decorations were executed, like the architecture, in Pentelic marble.

The statue of the Parthenos is known to have been in existence about 430 A.D.; but not long after this date the figure was removed, and the Parthenon was converted into a Christian church, dedicated at first to Santa Sophia (or the Divine Wisdom), and afterwards to the Panagia (or Virgin Mary). For the purposes of the church, an apse was built at the east end of the cella, and the entrance was moved to the west end. The building was also given

a vaulted roof, which covered the cella alone. In consequence the frieze was exposed to the weather, and the east pediment was much destroyed. From 1206 to 1458, during the period of the Frankish Dukes of Athens, the Parthenon was a Latin church. Athens was taken by the Turks in 1458, and the Parthenon was again an Orthodox Greek church for two years. In 1460, however, it was converted into a Turkish mosque. From this date it probably suffered little until 1687, when Athens was taken by the Venetian General, Morosini. In the course of a bombardment of the Acropolis, the besiegers succeeded in throwing a shell into a powder magazine in the Parthenon, and caused an explosion that destroyed the roof and much of the long sides of the building. Further injury was done by Morosini, who made an attempt to take down the central group of the west pediment, which was still nearly complete.

Fortunately, many of the sculptures had been drawn by a skilful artist before the explosion. In 1674 Jacques Carrey, a painter in the suite of the Marquis de Nointel, French ambassador at the Porte, made sketches of large portions of the frieze and metopes, and of the then extant portions of the pedimental compositions. These drawings are preserved in the French Bibliothèque Nationale, and are constantly referred to in discussions of the Parthenon sculptures.

In 1688 Athens was restored to the Turks, and from this date to the end of the last century the sculptures of the Parthenon were exposed to constant injury. Some of them were made into lime, or built into walls by the Turkish garrison; others were mutilated by the travellers who from time to time obtained admission to the Acropolis, and broke off portable fragments of the sculptures.

In 1749, when the west pediment was drawn by Dalton, many figures still remained in position which had dis-

appeared before the time of Lord Elgin. Several portions also of the frieze, which were seen by Stuart, had disappeared at the beginning of the present century. On the other hand, the east pediment, being inaccessible, suffered no important change between 1674 and 1800.

In the years 1801–3 many of the sculptures of the Parthenon were removed to England by the Earl of Elgin, then British ambassador at Constantinople, by means of a firman obtained from the Porte (see p. 6). The Elgin Collection, which includes other marbles obtained from Athens and elsewhere, together with casts and drawings, was purchased from Lord Elgin by the British Government in 1816 for £35,000. Several portions of the sculptures of the Parthenon have been discovered since the time of Lord Elgin on the Acropolis and its slopes, or in various parts of Europe, to which they had been taken by travellers. These are represented as far as possible in the British Museum by plaster casts.

The following aids to the study of the Parthenon will be found in the Elgin Room :—

Model of the Athenian Acropolis, showing its condition in the year 1870. Presented by Prof. Adolf Michaelis.

Model of the Parthenon. The model was made by R. C. Lucas, on a scale of a foot to 20 feet, and represents the state of the temple in 1687, after the explosion, but before Morosini had attacked the west pediment.

Carrey's drawings of the pediments. Photographic reproductions of the originals are exhibited.

A restored view of the Athenian Acropolis. By Richard Bohn.

Bibliography of the Parthenon.

The work of Michaelis, *Der Parthenon* (Leipzig, 1871), collects the material for the study of the Parthenon, and contains an excellent digest of all that had been written on the subject up to the year 1871. For later writers, see below *passim*, and Wolters.

For the chronology of Pheidias, see Loeschcke, in *Untersuchungen A. Schaefer gewidmet*, p. 25; for the question as to his master, see Klein, *Arch.-Epigr. Mittheilungen aus Oesterreich*, VII., p. 64; Murray, *Greek Sculpture*, 2nd ed., p. 186. For the older temple on the site of the Parthenon, see Doerpfeld, in *Athenische Mittheilungen*, XII., p. 45; Harrison, *Mythology of Anc. Athens*, p. 467. The plan given above is taken from Michaelis. Important modifications have been proposed by Doerpfeld, *Athenische Mittheilungen*, VI., pl. 12, p. 283; Harrison, *loc. cit.*, p. 464. For the mediæval history of the Parthenon, see Laborde; *Athènes aux XV^e, XVI^e, et XVII^e Siècles* (Paris, 1854); Gregorovius, *Athen im Mittelalter* (1889). Facsimiles of Carrey's drawings are in the British Museum, and have been partially published in the works of Laborde, *Le Parthénon* (Paris, 1848). For photographic copies of the drawings of the pediments, see *Antike Denkmäler*, I., pls. 6, 6a. Dalton's views of the Acropolis were published in 1751, but the remains of Athens were little known till the appearance of *The Antiquities of Athens*, by James Stuart and Nicolas Revett. (London: vol. I., 1762; vol. II., 1787; vol. III., 1794; vol. IV., 1816; vol. V., 1830). A second edition, with additional matter, but having inferior illustrations, was issued in 1825–1830. The original drawings, made for this work by Pars, were presented to the British Museum by the Society of Dilettanti. The official inquiry into the proceedings of Lord Elgin is contained in the *Report from the Select Committee of the House of Commons on the Earl of Elgin's Collection of Sculptured Marbles; &c.* (London, 1816).

STATUE OF ATHENÈ PARTHENOS.

The colossal statue of Athenè Parthenos by Pheidias was placed within the central chamber of the Parthenon. The figure was made of gold and ivory, and was, with its base, about 40 feet high. Athenè stood, draped in chiton and aegis. In her left hand she held her spear and shield. Between her and her shield was the serpent Erichthonios. On her outstretched right hand was a winged Victory, six feet high, holding a wreath. The helmet of the Goddess was adorned, according to Pausanias, with a Sphinx and Gryphons. From detailed copies of the head

(*Athenische Mittheilungen*, viii., pl. 15; *Cat. of Gems in B. M.* 637, 638) we learn that the Gryphons were on the cheek-pieces, and that there was a figure of Pegasos on each side of the Sphinx. There was also a row of small horses at the front of the helmet. All available space was covered with reliefs. A battle between Greeks and Amazons (see below, Nos. 301, 302) was seen on the exterior of the shield, and one between Gods and Giants on its interior. On the base was a representation of the birth of Pandora (see No. 301) and on the edges of the sandals was a battle between Centaurs and Lapiths.

The statue disappeared from view with the fall of paganism. Nos. 300–302 afford some of the materials for its reconstruction. Rough reproductions of the figure also occur on Attic reliefs, such as Nos. 771–773.

The statuette, No. 300, is of service for the details of the composition, although it is artistically a poor copy. The Lenormant statuette, No. 301, though rough and incomplete, is of more value for its rendering of the features.

The column beneath the hand of Athenè (in No. 300) presents some difficulty, as it is not mentioned in descriptions of the statue and seldom occurs in reproductions of it. It is seen in an Attic relief (*Michaelis*, pl. 15, fig. 7) on a lead ticket (*Zeitschr. für Numismatik*, x., p. 152) and, in the form of an olive tree, on a Lycian coin of the time of Alexander (*Zeitschr. für Num., loc. cit.*; Murray, ii., pl. 11). It is more probable that an existing support should be omitted in reliefs, than that it should be inserted if non-existent. It is possible, however, that the support was not a part of the design of Pheidias, but was an addition, found to be necessary before the time of Alexander.

300. Cast of a statuette, copied from the Athenè Parthenos. The Goddess wears a helmet, ægis, chiton with diploïdion girt round the waist, bracelets and sandals; her left hand rests on her shield, which stands on its edge

at her side. In the centre of the outside of the shield is a mask of Medusa, and inside a serpent; the right hand of Athenè is extended in front and rests on a column with the palm open upwards, holding a figure of Victory, in whose hands are remains of what is thought to be a garland. The head of the Victory is wanting. On the centre of the helmet of Athenè is a Sphinx, and at each side has been a Pegasos.

The statuette was found in a shrine in a private house. Compare the vision of Proclos, who was bidden to prepare his house for Athenè, when her statue was being removed by the Christians from the Parthenon, about 430 A.D. (Marinus, *Proclos*, 30; Michaelis, p. 270.)

The original, which is of Pentelic marble, is in the National Museum at Athens. Height, with plinth, 3 feet 5 inches. Found in 1880, *near the Varvakion in Athens. Athenische Mittheilungen*, VI., pls. 1, 2, p. 56; *Journ. of Hellen. Studies*, II., p. 3; Schreiber, *Athena Parthenos des Phidias*, pl. 1; Brunn, *Denkmaeler*, Nos. 39, 40; Waldstein, pl. 14; Harrison, *Mythology and Monuments of Anc. Athens*, p. 447. For literature see Waldstein, *Essays*, p. 270; Wolters, No. 467.

301. Cast of a statuette copied from the statue of Athenè Parthenos. Athenè wears a helmet, ægis, and chiton with diploïdion girt round the waist; her right hand is extended in front with the palm open upwards as if to hold out the figure of Victory. In this part the statuette is unfinished, the marble underneath the right arm not having been hewn away. The left hand of the Goddess rests on her shield, which stands on its edge at her side; inside the shield is a serpent; outside are reliefs representing the battle between Greeks and Amazons, which is seen in more detail in No. 302. Among the figures, we recognise several which occur on No. 302. The figure of Pheidias (*a*, see No. 302) is near the top of the relief, and holds a stone, as described by Plutarch. Next him perhaps is Pericles (*b*) separated from the fallen Amazon (*c*), which is at the

bottom of the shield, as in No. 302. The group of the Greek seizing an Amazon (*d*) is seen on the right as in No. 302. The fallen Amazon (*e*) with hands above her head is high up, on the left of the relief. In place of the group of an Amazon supporting her companion (*f*) which is in No. 302, we have here the same subject, but differently treated. The Gorgon's head is roughly indicated near the middle of the shield. From the manner in which the rest of the figure corresponds to the chryselephantine statue, it has been assumed that the rude outlines of figures in relief on the base of the statuette represent the composition of Pheidias, of which the subject was the birth of Pandora (Paus., i., xxiv., 7.)

The original of this statue, which is of marble, is in the National Museum at Athens. Height 1 foot 4¾ inches. Found in 1859 *near the Pnyx, at Athens.* Lenormant, *Gazette des Beaux Arts*, 1860, VIII., p. 133; Jahn, *Pop. Aufsätze*, p. 215, pl. 1; Michaelis, pl. 15, fig. 1, p. 273; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 253, fig. 54; Brunn, *Denkmaeler*, No. 38; Wolters, No. 466; Harrison, *Mythology and Monuments of Anc. Athens*, p. 449. For the Pandora relief, see Puchstein, in *Jahrbuch des Arch. Inst.*, V., p. 113.

302. Fragment of shield supposed to be a rough copy from the shield of the statue of Athenè Parthenos. Pliny (*H. N.*, xxxvi., 18) and Pausanias (i., 17, 2) state that the outside of the shield was ornamented with the representation of a battle between Greeks and Amazons. Plutarch adds (*Pericles*, 31) that one of the figures represented Pheidias himself as an old bald-headed man raising a stone with both hands, while in another figure, who was represented fighting against an Amazon, with one hand holding out a spear in such a way as to conceal the face, the sculptor introduced the likeness of Pericles. This story is probably of late origin, and invented to account for two characteristic figures on the shield. A head of Medusa, or Gorgoneion, encircled by two serpents, forms

the centre of the composition on the fragment. Below the Gorgoneion is a Greek warrior (*a*, cf. No. 301), bald-headed, who raises both hands above his head to strike with a battle-axe. This figure has been thought to correspond with that of Pheidias in the original design. Next to him on the right is a Greek (*b*) who plants his left foot on the body of a fallen Amazon (*c*) and is in the act of dealing a blow with his right hand; his right arm is raised across his face and conceals the greater part of it. The action of this figure again presents a partial correspondence with that of Pericles as described by Plutarch. To the right of the supposed Pericles are two Greeks: the one advances to the right; the other (*d*) seizes by the hair an Amazon falling on the right. Above this group is an Amazon running to the right and a Greek striding to the left. His shield has the device of a hare. Above him are three armed Greeks, and the remains of another figure. On the left of the figure described as Pheidias is a Greek who has fallen on his knees. Further to the left is a fallen Amazon (*e*) who lies with her head towards the lower edge of the shield. Near her is a wounded Amazon (*f*) supported by a companion of whom but little remains. The lower part of a third figure, probably that of a Greek, is also seen. All the Amazons wear high boots and a short chiton, leaving the right breast exposed; their weapon is a double-headed axe. Red colour remains on the two serpents which encircle the Gorgon's head, on the shield of one of the Greeks and in several places on the draperies. —*Obtained by Viscount Strangford from Athens.*

Pentelic marble; height, 1 foot 4⅝ inches; width, 1 foot 6 inches. Conze, *Arch. Zeit.*, 1865, pls. 196, 197; Jahn, *Pop. Aufsätze*, p. 216, pl. 2, 1; Michaelis, pl. 15, fig. 34. Overbeck, *Gr. Plast.*, 3rd ed., I., p. 255, fig. 55; Mitchell, p. 313; Mansell, No. 729; Wolters, No. 471; Harrison, *Mythology and Monuments of Anc. Athens*, p. 453. There is a fragment of a similar shield in the Vatican, Michaelis, pl. 15, fig. 35.

EASTERN PEDIMENT OF THE PARTHENON.

303. We know from Pausanias (i., 24, 5) that the subject of the composition in the eastern pediment had relation to the birth of Athenè, who, according to the legend, sprang forth, fully armed, from the brain of Zeus. As all the central part of this composition was already destroyed, when Carrey made his drawing of the pediment, we have no means of ascertaining how the subject was treated; and whether the moment immediately after the birth was represented, as has been generally supposed, or, as has been also suggested, the moment immediately before the birth.

A relief surrounding a *puteal* or well-head, now at Madrid, has been thought to throw light on this question. There Zeus is enthroned, looking to the right; Athenè is before him, armed, and advances to the right. A Victory flies towards her with a wreath. Behind the throne of Zeus is Hephaestos, who has cleft the skull of Zeus with his axe, and starts back in astonishment. On the extreme right of the composition are the three Fates (Schneider, *Geburt der Athena*, pl. 1; Mitchell, p. 350, fig. 157). Unfortunately the subordinate figures have not a sufficient resemblance to those which are still extant of the Parthenon pediment, to allow us to assume a direct connection between the pediment and the relief. Some such composition, however, seems more consonant with the dignity of Athenè than the scheme which occurs on vases and Etruscan mirrors (*e.g.* on a vase in the British Museum, No. B. 53; *Mon. dell' Inst.*, iii., pl. 44) where the Goddess is represented as a diminutive figure, above the head of Zeus. This conclusion is confirmed by Sauer's recent examination of the ground of the pediment. It is now proved that the middle of the east pediment

was occupied by two figures of equal importance, and not by a single central figure of Zeus, such as is required, if we suppose that the subject was treated according to the tradition of the vase painters. It is further shown to be probable that Zeus was seated on the left of the centre, seen in profile and turned to the right, and that Athenè stood on the right of the centre, holding a spear in her outstretched right hand. The whole group between the figures G and K is thought, from the indications on the pediment, to have consisted of the following figures, in order from the left:—Standing figure, stepping inwards (cf. Hermes of the west pediment); standing figure; seated figure in profile to the right; figure standing immediately behind Zeus; Zeus and Athenè; Hephaestos (H); seated figure in profile to the left; standing figure; standing figure turned to the left (J); standing figure turned outward (compare G).

If we confine our attention to the extant pedimental figures, we find wide differences of opinion as to their interpretation. The figures in the angles are the only ones as to which there can be no doubt. On the left the sun-god, Helios, rises from the ocean, driving his car, and on the right the moon-goddess Selenè sets beneath the horizon.

These two figures may be interpreted as marking the boundaries either of Olympos or of the universe. It has also been suggested that they indicate the hour at which the birth took place. This, according to Attic tradition, was at sunrise.

Thus far the interpretation rests upon sure grounds. Of the remaining figures in the pediment, J has been generally recognised as Victory greeting the newly born Goddess, and G has been generally taken for Iris, announcing the news to the world (but see below, G). None of the remaining figures have been conclusively

identified. Most of the numerous schemes of interpretation that have been proposed are exhibited in a table by Michaelis, *Der Parthenon*, p. 165, cf. *Guide to the Elgin Room, I.*, Table A. As regards the general principles of interpretation it is to be observed that the schemes may be divided into two classes. We may either suppose with the earlier critics that the space bounded by Helios and Selenè represents Olympos, and that all the figures contained within this space are definite mythological personages, probably deities, who may be supposed to have been present at the birth; or we may assume that all the deities present were comprised in the central part of the pediment, and that the figures towards the angles belong to the world outside Olympos, to whom the news is brought. These may be definite mythological persons, or they may be figures personifying parts of the natural world. Compare the Homeric Hymn to Athenè, and Pindar, *Olymp.*, vii., 35.

The best views of this pediment are (1) the drawing of Carrey in the Bibliothèque Nationale (pl. v., fig. 1). A facsimile in the British Museum; in Laborde, *Le Parthénon*, and *Antike Denkmaeler*, I., pl. 6 (exhibited in Elgin Room); (2) sketch by Pars, engraved in Stuart, vol. II., chap. I., pl. 1. The original drawing is in the Print Room of the British Museum. For a list of proposed restorations, see Schneider, *Geburt der Athena*, p. 23, pls. 2–7; Waldstein, *Essays*, p. 139. For Sauer's examination of the pediment, see *Athenische Mittheilungen*, XVI., pl. 3, p. 59; *Antike Denkmaeler*, I., pl. 58. The ends of the pediment are reproduced in figs. 7, 8.

303 A. Helios, in his chariot emerging from the waves. The head is wanting, the neck has a forward inclination corresponding with the action of the arms, which are stretched out in front of the body, holding the reins by which the upspringing horses of the Sun-god were guided and controlled. The head of Helios had been already broken away in Carrey's time; the wrist and hand of the right arm, now wanting, are shown in his drawing. The

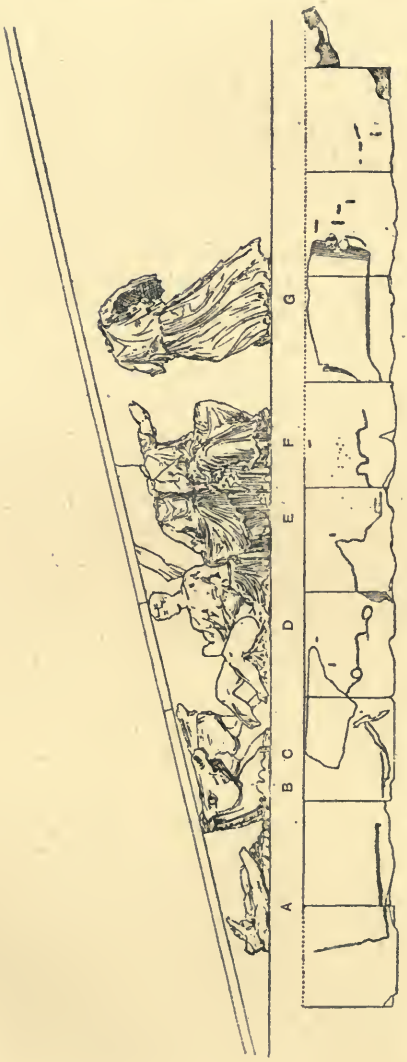


Fig. 7.—The South End of the East Pediment of the Parthenon (according to Sauer).

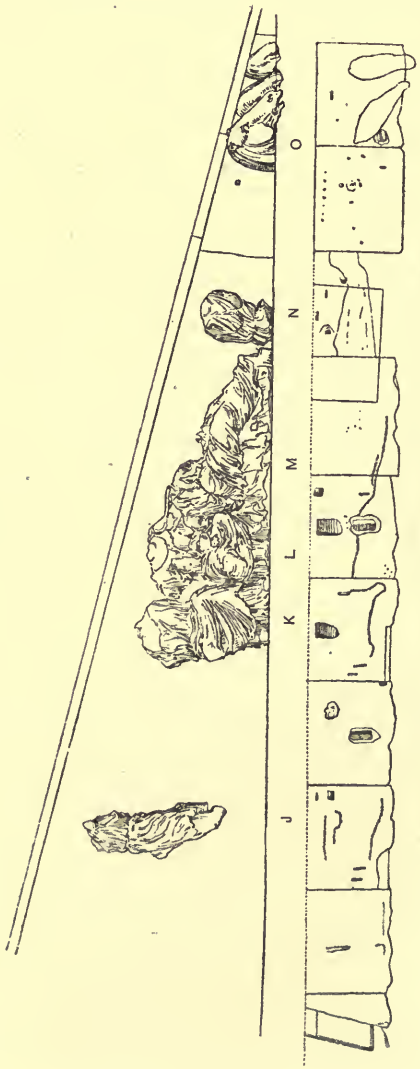


Fig. 8.—The North End of the East Pediment of the Parthenon (according to Sauer).

surface of the marble on the neck having been protected from weather by the cornice retains its original polish. At the back and between the arms are sculptured small rippling waves to represent a calm sea at sunrise. These waves are treated in the conventional manner usual in representations of water in Greek art; their profile shown on the edge of the plinth approximates very nearly to the well-known wave pattern. The metal reins have been attached to the upper surface of the plinth under the right forearm, and also under the right hand, now lost; three dowel holes in this part of the plinth served for their attachment. The waves were probably distinguished by colour. It has been noted by Michaelis that the angle in which this figure was placed is the darkest spot in the eastern pediment, and that it is only fully illumined by the early morning sun.

Mus. Marbles, VI., pl. 1; Michaelis, pl. 6, fig. 8; Overbeck, I., p. 303, fig. 61 (with B, C).

303 B, C. Two horses of Helios. The team of Helios was represented by four horses' heads, two of which still remain in position on the temple, at the back of the pediment. The two which are here are sculptured in the round out of one block of marble. They are represented emerging from the waves, the profile of which is sculptured in relief on the neck of the nearest horse. The head of the horse nearest the eye (B) looks outwards, and has projected beyond the plane of the pedimental cornice, so that it must have caught the light. The action of this horse's head is most spirited, though its effect is greatly impaired by the loss of the lower jaw, and the injury which the surface of the marble has received from exposure to the weather. The reins were of metal, and the points of attachment of reins and bridle are marked by three dowel holes in the plinth, a fourth behind the right ear, and a fifth inside the

mouth. The head of the other horse on this block (C), which was advanced beyond the outside head, so as to be visible, is nearly destroyed; only the neck and back of the head remain.

Mus. Marbles, VI., pl. 2; Michaelis, pl. 6, fig. 9; *Stereoscopic*, No. 105. For the two heads still on the pediment, see *Athenische Mittheilungen*, XVI., p. 81.

303 D. This figure, which is commonly known as Theseus, reclines on a rock and faces the horses of Helios. He leans on his left arm in an easy attitude. The right arm is bent, but, as the hand is wanting, we can only form conjectures as to what its action may have been. It probably held a spear, or some other long object, the end of which may have been attached to the left ankle at the place where a dowel hole is still visible. According to some writers, the hole served for the attachment of the laced work of a sandal in bronze. (*Ber. d. k. sächs. Ges. d. Wissenschaften*, 1880, p. 44.) The legs are bent, the left leg drawn back under the right. The headdress is in the form of the krobylos (cf. No. 209). The body is entirely nude: over the rock on which the figure rests is thrown a mantle under which is strewn a skin, the claws of which are certainly those of some feline animal. The type and position of this figure present so much resemblance to the Heracles on the silver coins of Croton in Lower Italy (*Mus. Marbles*, vi., title-page), that it has been identified with that hero by Visconti, who supposed the skin on which he reclines to be that of a lion. This skin, however, seems more like that of a panther, on which ground the figure has been thought to be Dionysos, who appears in a very similar reclining attitude on another Athenian work, the Choragic monument of Lysicrates (No. 430, *1*); compare the statue in the Louvre, Müller-Wieseler, *Denkmaeler*, ii., pl. 32, No. 360. Compare also the figure of Dionysos reclining, on a relief on an *askos* in

the British Museum, No. G. 281 (see fig. 9). The figure, however, differs greatly in character, not only from the figure on the monument of Lysicrates, but also from the figure sometimes supposed to be Dionysos on the frieze of the Parthenon. (East side, No. 38.) More recently Brunn has interpreted this figure as the mountain of Olympos illumined by the first rays of the rising sun, and it must be acknowledged that the attitude and type of the so-called Theseus is very suitable for the personification of

Fig. 9.

a mountain. Compare the figures of mountains from reliefs, collected by Waldstein (*Essays*, pp. 173, 174).

Mus. Marbles, VI., pls. 3, 4; Baumeister, *Denkmaeler*, p. 1180, fig. 1370; Michaelis, pl. 6, fig. 10; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 304, fig. 62; Murray, II., pl. 5; *Stereoscopic*, No. 105; Waldstein, *Essays*, pl. 6; Brunn, *Ber. der k. bayer. Akad., Phil. hist. Cl.*, 1874, II., p. 14. The correct position of the figure in the pediment has been ascertained by Sauer (*cf.* fig. 7).

303 E, F. Two female figures, seated on square seats. They both wear a sleeveless chiton, girt at the waist, and a diploïdion. Over it is a mantle thrown over their lower

limbs in a rich composition of folds. On the right wrist of the figure nearest the angle (E) is a dowel hole, probably for the attachment of a bracelet. Her companion (F), who wore metal fibulæ on each shoulder, extends her left arm towards the figure, which is advancing towards her. Her head has been broken off at the base of the neck, but it has probably been turned towards her companion, who rests her left arm affectionately on her shoulder, and who probably looked towards her, perhaps as if listening to the news brought by Iris. The seats, on which are laid folded carpets, are carved out of the marble with great care and delicacy of finish, the regular geometrical lines being valuable in opposition to the varied undulations of the drapery. In the sides and backs of both seats are oblong sunk panels, in one of which several archæologists have tried unsuccessfully to read the name of an artist (see Michaelis, p. 174; Brunn, *Griech. Künstler*, i., p. 104). Most of the writers on the Parthenon, from Visconti downwards, have named this group Demeter and Persephonè, two deities, whose cult in Attica ranked second only to that of Athenè herself. This attribution would be strengthened if the reclining male figure could be identified with Dionysos, a deity whose worship in Attica was closely connected with that of the Eleusinian goddesses. The composition of the group has suggested to other archæologists a sisterly rather than a filial relation between the figures. Bröndsted (*Voyages et Recherches*, ii., p. xi.) suggested that these two figures, with G, were the three Horae or Seasons, worshipped in Attica under the names Thallo, Auxo and Karpo. Brunn (followed by Waldstein) supposes that the two figures are Horae, but that they must be viewed as the warders of the gates of Olympos (Hom. *Il.*, v., 749) rather than as Attic deities. On this theory the position of figure G, if it represents Iris, would indicate that she is on the

point of reaching the boundary of Olympos and passing to the outer world.

Mus. Marbles, VI., pl. 5; Michaelis, pl. 6, fig. 11; Murray, II., pl. 4; *Stereoscopic*, No. 106; Rayet, *Monuments*, No. 32; Waldstein, *Essays*, pl. 7; Mitchell, *Selections*, pl. 6; Brunn, *Ber. der k. bayer. Akad., Phil. hist. Cl.*, 1874, II., p. 15.

303 G. Iris (?).—This figure is moving rapidly to our left, the right knee bent. The left arm was probably extended; the right was bent nearly at a right angle. Both hands probably held parts of the mantle, of which a remnant floats behind, bellied out by the resistance of the air to the rapid movement of the figure. The feet are wanting from the instep. The figure was let into a socket about two inches deep, on the floor of the pediment. It seems to be exactly in the same condition as when Carrey saw it, except that in his drawing rather more of the neck appears than now remains. The dress is a Doric chiton, *schistos*, open down the left side, except for the girdle. Over this falls a diploïdion. The arms of this figure are small in proportion to the strength of the lower limbs, and the breasts undeveloped like those of a young girl. This would be consistent with the type of Iris as the messenger of Zeus and Hera, trained to swift movement. The head may have been half turned back towards the central group, but too little remains of the neck to make this certain. From the rapid movement of the figure in a direction turned away from the centre of the composition, archæologists have been nearly unanimous in thinking that the figure is Iris on her way to announce the event of the birth to the world outside Olympos. But the action is not that of a steady flight through the air, for which the Nikè of Paionios (No. 192) should be compared. It is rather that of a person starting aside in alarm. Moreover, the figure has not the wings of Iris, and on these grounds she has been called Eileithyia (Murray, ii., p. 71), Hebè

(Brunn, *Ber. d. k. bayer. Akad. Phil. hist. Cl.*, 1874, ii., p. 19), or simply a terrified maiden (Wolters, p. 254).

Mus. Marbles, VI., pls. 6, 7; Baumeister, *Denkmaeler*, p. 1183, fig. 1373; *Stereoscopic*, No. 106; Michaelis, pl. 6, figs. 12, 12*a*; Murray, II., pl. 4; Mitchell, *Selections*, pl. 6.

303 H. Cast of a torso of Hephaestos or Prometheus. Powerful male torso, from the neck to the groin. The action of the shoulders, and of the muscles of the ribs and back shows that the arms were raised. Perhaps both hands held an axe above the head, as if about to strike. This is the only fragment besides No. 303 J. which has any claim to be assigned to the central group of the eastern pediment. Though we have little knowledge of how the central group of this pediment was composed, we may suppose that the personage would not have been omitted through whose act of cleaving the head of Zeus with an axe the birth of Athenè was accomplished. In the most generally diffused version of the myth this was done by Hephaestos, but Attic tradition preferred to attribute the deed to Prometheus. The original, which was discovered on the east side of the Parthenon in 1836, is at *Athens*.

Michaelis, pl. 6, figs. 13, 13*a*.

303 J. Nikè, or Victory. Torso of a female figure, moving rapidly to the front, and to our left, with the right arm extended in the same direction. The figure wears a short sleeveless chiton with a diploïdion which is confined under the girdle, to facilitate rapid motion. A piece of bronze, which is fixed in the marble about the middle of the left thigh, may have served for the attachment of a metallic object, perhaps a taenia held in the left hand. At the back the drapery is tied together, so as to leave the shoulder-blades bare. On each shoulder-blade is a deep oblong sinking, which can only have served for the in-

sertion of the wings, which must have been attached by dowels in the holes pierced round the sinkings. It may be inferred from the size of these sinkings that the wings were of marble, not metal.

It has generally been taken for granted, that this figure belongs to the eastern pediment, and it has been inferred from its height that it was not placed much nearer the centre than its present position.

This depends, however, on the original position of the wings. If they were raised above the head, the figure must have occupied a place nearer to the centre than it does at present. But it should be observed, that in Carrey's drawing of the eastern pediment this figure is not given, and, though Visconti states that it was found lying on the ground below the front of the temple, it has been contended that he may have been misinformed on this point, and that the figure so closely resembles one in the western pediment as drawn by Carrey and Dalton that it is probably the same. (See plate v., fig. 2, N, Michaelis, p. 175, pl. 7, fig. N, and *Hilfstafel*, fig. N.) This resemblance may be admitted; but if, on this ground, we identify the torso of Nikè with the figure in the western pediment (N), which stands by the car of Amphitritè, we have a Victory associated with the side of Poseidon, which seems inconsistent with the entire conception of the western pediment. Moreover, the figure in Carrey's drawing has a scarf hanging from the left arm, which seems not in character with the type of Victory; and, further, Carrey gives no indication of wings. On the other hand, the composition in the eastern pediment would be incomplete if Nikè were not present to welcome the new-born Athenè. On the whole, therefore, there is strong reason for leaving this torso in the pediment to which it was originally assigned by Visconti. In recent years two valuable additions have been made to

this figure. The right thigh was identified and added in 1860, and the left knee in 1875. The figure is placed by Sauer in profile to the left.

Mus. Marbles, VI., pl. 9; Michaelis, pl. 6, figs. 14, 14*a*; Baumeister, *Denkmaeler*, p. 1182, fig. 1372.

303 K, L, M. Group of three female figures (or, perhaps, a group of two, with a third figure less closely associated, the figure K being made of a different block from L and M). The figures are seated on rocks, levelled on the top, and in the case of L, M, cut in step form to suit the composition. The rocks are covered with draperies. These three figures are considerably more complete in Carrey's drawings than now, and the motives can best be understood with the aid of the drawings. The figure K half turned her head towards the central scene. The right arm was bent at the elbow towards the front of the body. The figure L was headless in Carrey's time. The right arm, according to Carrey's drawing, was bent towards the right shoulder, as if the action had been that of drawing up the edge of the mantle with the right hand. The body of this figure is bent forward and the feet drawn far back, as would be the case with a person wishing to spring up. This motive forms a contrast to that of the reclining figure (M), whose right arm rests in her companion's lap, and whose tranquil attitude and averted gaze, shown by Carrey's drawing to have been directed towards the angle of the pediment, seem to indicate that the news of the birth has not yet reached her. K wears sandals, a chiton with diploïdion, and a mantle of thick substance which passes across the knees, and over the left shoulder, above which it may have been held with the left hand. L wears a fine chiton, confined with a cord beneath the arms, and a mantle covering the back and passing across the knees. M wears a fine

chiton, confined at the waist by a girdle, and has a mantle wrapped about her legs. She appears to have worn a bracelet on the right arm.

On comparing the composition of this triad with that of the triad placed next to Helios in the opposite half of the pediment a curious analogy of treatment may be observed. The so-called Theseus (D), like the reclining figure (M), seems to be quite unconscious of the great event which is being announced, and they are turned as by law of attraction to the groups of Day and Night which bound the scene on either side. The central figure on either triad seems only half aroused, while on either side the figure nearest the central action appears to have heard the news of the birth. If the triad near Selenè are the Three Fates, as Visconti and many of his successors have supposed, their place would more naturally be in the central part of the composition, or at least they might be supposed to be more on the alert with respect to what was passing. By others it has been argued that the place of this triad in immediate succession to Selenè, and the direction in which the figure nearest to the angle (M) is turned, would point to some mythic connection between these three figures and the Goddess of the Moon. Such a connection is suggested by the names given to the group by Welcker, who saw in them the three daughters of Cecrops, Aglauros, Hersè, and Pandrosos, mythic impersonations of the Dew, who have a conspicuous place in Attic legend, though Pandrosos alone of the three seems to have been honoured with worship at Athens. The same desire to connect this triad with Selenè has led Brunn (*Ber. d. k. bayer. Akad. Phil. hist. Cl.*, 1874, ii., p. 16) to see in them personifications of clouds.

Among the writers who have regarded K as separate from L and M, the most common opinion has been that K is Hestia; L and M have been called Aphroditè in

the lap of Thalassa (Ronchaud), or of Peitho (Petersen), or Thalassa, the Sea, in the lap of Gaia, the Earth (Waldstein).

K. *Mus. Marbles*, VI., pl. 10; Michaelis, pl. 6, fig. 15; Murray, II., pl. 7; Mitchell, *Selections*, pl. 6; *Stereoscopic*, No. 108.

L. M. *Mus. Marbles*, VI., pl. 11; Baumeister, *Denkmæler*, p. 1184, fig. 1374; Michaelis, pl. 6, fig. 16; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 308, fig. 63; Murray, II., pl. 7; *Stereoscopic*, No. 108; Waldstein, *Essays*, pl. 8; Mitchell, *Selections*, pl. 6.

303 N. Selenè.—It has been already stated that the horse's head in the right-hand angle of the pediment belongs to the Goddess of the Moon, who is represented by the torso cast in plaster (N) which stands next to it. The original of this torso, now at Athens, was discovered in 1840 on the east side of the Parthenon. The arms and head are wanting, the body is cut off below the waist, as only the upper part of the figure was shown on the pediment. The dress is a sleeveless chiton girt at the waist and fastened on each shoulder. The bosom is crossed diagonally by two bands which pass round to the back. Two large dowel holes in the girdle and two others on the shoulders mark where metallic ornaments have been attached. On the back is a remnant of drapery extending from shoulder to shoulder; this is probably part of a peplos, the ends of which may have fallen over the arms.

It has usually been assumed that Selenè was driving a chariot, and this has been conclusively proved by Sauer, who found the heads of two horses still in position on the pediment, and indications of a fourth head now lost. A theory recently suggested that Selenè rides a single horse is thereby rendered untenable.

Michaelis, pl. 6, figs. 17, 17a; *cf.* Wolters, pp. 256, 259; C. Smith, *Journ. of Hellen. Studies*, IX., p. 8; *Stereoscopic*, No. 109; Sauer, *Athenische Mittheilungen*, XVI., pl. 3, p. 84.

303 O. Horse's Head.—The head was so placed in the pediment that the muzzle projected over the cornice; in order to adjust it securely in this position, a portion of the lower

jaw was cut away. The inner side of the top of the head has also been cut away, in order to give room for the upper member of the pediment. This head presents, as might have been expected, a marked contrast in motive to the pair in the opposite angle. The heads of the horses of Helios are thrown up with fiery impatience as they spring from the waves; the downward inclination of the head here described indicates that the car of Selenè is about to vanish below the horizon. In the whole range of ancient art there is, perhaps, no work in marble in which the sculptor has shown such complete mastery over his material. The nostrils "drink the air"; the fiery expression of the eye, the bold, sharply defined outlines of the bony structure so skilfully opposed to the sensitive flexibility of the nose, and the brawny tenseness of the arched neck, are so combined in this noble work that the praise bestowed on it by Goethe is not extravagant. "This work," he says, "whether created by the imagination of the artist or seen by him in nature, seems the revelation of a prototype; it combines real truth with the highest poetical conception." Behind the ears is a dowel hole; another is on the nose between the eyes and the mouth, and a third on the inner corner of the mouth. These show where a metal bridle was attached. On the crest of the hogged mane are eleven smaller holes, in which some metallic ornament must have been inserted. Two horses' heads still remain in the angle of the pediment. See above, 303 N.

Mus. Marbles, VI., pl. 12; Michaelis, pl. 6, figs. 18, 18*a*; Murray, II., pl. 6; *Stereoscopic*, No. 109.

WESTERN PEDIMENT OF THE PARTHENON.

304. The subject of the western pediment of the Parthenon according to Pausanias (i., 24, 5) was the strife of Poseidon

with Athenè for the soil of Attica. This contest, according to tradition, took place on the Acropolis itself. Athenè, on this occasion, showed her power by making the soil produce the olive-tree; Poseidon, striking the ground with his trident, produced a salt spring, or, according to another and later version, a horse. The victory in the contest was adjudged to Athenè. The spot where this double miracle took place was marked in subsequent times by the joint temple of Erechtheus and Athenè Polias; within the precincts of which were the sacred olive-tree produced by Athenè, and the salt spring of Poseidon.

In the time of Carrey, the composition in this pediment was nearly perfect, and to understand the torsos which remain, reference should be made to Carrey's drawing (Plate v., fig. 2), or to the large model of the Parthenon. A few of the early writers on the Parthenon (Spon, Woods, Leake, Weber) mistook the western pediment for that which contained the representation of the birth of Athenè. If we omit the archæologists who were under this misapprehension, we find that, while there is much difference of opinion as to the identification of the single figures in the western pediment as drawn by Carrey, it is generally admitted that the space bounded by the reclining figures in the angles represents the Acropolis between the two rivers of Athens, and that the figures to the left of Athenè are Attic deities or heroes, who would sympathise actively with her in the contest which is the subject of the pediment, while those to the right of Poseidon are the subordinate marine deities who would naturally be present as the supporters of the Ruler of the sea. The most interesting dissentient theory is that of Brunn (*Ber. d. k. bayer. Akad. Phil. hist. Cl.*, 1874, ii., p. 23). By an ingenious but inconclusive series of arguments he has endeavoured to show that the west pediment contains a personified representation of the whole

coast of Attica, from the borders of Megaris to Cape Sunium.

The great destruction of the western pediment since it was seen by Carrey may have been partly due to the explosion during the siege, but was chiefly the work of the Venetian General Morosini. After taking the Acropolis he tried to lower the horses of the car of Athenè, but the tackle he used broke, and this matchless group fell to the ground. If the fragments had been then collected and put together, much of this beautiful design might have been saved, but they remained on the spot where they fell till after the establishment of the Greek kingdom at Athens (1833), when such of them as were extant were gathered up and placed in a magazine on the Acropolis. They were subsequently moulded, and casts of them are now exhibited in the Elgin Room. Between the time of Morosini and the middle of the last century, when Dalton drew the western pediment, the work of destruction had been carried much further. In the right wing of the composition the figures N, O, Q, S, T, and in the left wing only four figures, A, B, C, and F (?) are shown in position on the pediment in Dalton's Plate. In the intervening middle space, two torsos are lying on the floor of the pediment. One of these is probably the Poseidon; the other may be the figure marked H. On the ground below the pediment lies the body of a draped figure, perhaps Athenè, and a fragment which may belong to the Poseidon.

All that remained in position in the western pediment when Lord Elgin's agents came to Athens were the figures B and C in the north angle, and in the south angle the lower part of the reclining female figure W. The figures are still in position, and the west end of the Parthenon was therefore not touched by Lord Elgin. The River-god A and the torsos H, L, M, O were found under

the north-west angle of the pediment, after taking down a Turkish house built against the columns. The lower part of a female figure Q may also have been found on this spot.

After the Acropolis passed into the possession of the Greek government, the ground round the Parthenon was partly cleared of its ruins, and this led to the discovery, in 1835, of the crouching male figure V and of many fragments, among which are remains of the horses lowered by Morosini. The sculptures removed by Lord Elgin are exhibited in combination with casts of the remains now at Athens. The description that follows begins from the left or northern angle of the pediment.

304 A. Ilissos or Kephissos.—This figure, reclining in the angle of the pediment, is universally admitted to be a River-god, (cf. the description by Pausanias (v., 10, 7) of the pediment of the temple of Zeus at Olympia). The figure is popularly known as the Ilissos, but it may represent the Athenian Kephissos. According to Brunn's topographical scheme, it is a less familiar Kephissos, near Eleusis. This figure appears not to have suffered much since Carrey drew it. It was still in the pediment in Stuart's time, but had been thrown down at the date of Lord Elgin's mission. The body, half reclined, rests on the left arm, over which is the end of an himation, which falls behind the back in undulating lines, and is drawn up to the right knee. As the head and most of the right arm are wanting, their action must be a matter of conjecture; the general motion of the figure seems to indicate the moment of sudden transition from repose to action, and would be consistent with the supposition that the head was turned towards the central group, watching the momentous issue of the contest, and that the River-god was in the act of rising. In that case his right hand may have been drawing forward the end of his himation over his right knee

This figure has been long and deservedly celebrated for the perfection of its anatomy. In the front of the body, the flexibility of the abdominal muscles is finely contrasted with the strong framework of the ribs. The supple elastic character of the skin is here rendered with the same mastery as in the horse's head of the eastern pediment. At the back some of the surface has retained its original polish. In the undulating lines of the drapery, the sculptor has succeeded in suggesting the idea of flowing water without having recourse to direct or conventional imitation. The ground on which the figure reclines is a rock. The left hand rested on the bed of the pediment. A drawing by Pars taken during his visit to Athens in 1765–66 (engraved Stuart, ii., chap. I., pl. 9), shows part of the right forearm not shown in Carrey's drawing, and the outline of the four fingers of the left hand overlapping the edge of the pediment. A small attribute, probably of marble, was attached to the floor of the pediment in front of the figure.

Mus. Marbles, VI., pls. 13, 14; Mansell, 700; Baumeister, *Denkmaeler*, p. 1181, fig. 1371; Michaelis, pl. 8, fig. 1; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 310, fig. 64; Murray, II., pl. 8; Mitchell, *Selections*, pl. 4; Waldstein, *Essays*, pl. 3; *Stereoscopic*, No. 110; Sauer, *Athenische Mittheilungen*, XVI., p. 79.

304 A*. Between A and the two next figures (B, C) a space is shown in Dalton's drawing sufficient for a crouching figure, though no vestige of such a figure is indicated by Carrey. Traces also remain on the floor of the pediment (Sauer, *Athenische Mittheilungen*, xvi., p. 78). This gap may have been filled by a crouching Water Nymph, associated with the River-god. Brunn suggests a tributary of the Eleusinian Kephissos.

304 B, C. Cecrops and Pandrosos (cast).—This group still remains in the pediment at Athens, though much injured by exposure to the weather. It consists of a male figure,

whose left thigh receives the main weight of his body, which leans a little to the right, resting on his left hand. With him is grouped a female figure, who has thrown herself in haste on both knees, with one arm round the neck of her companion. Her action expresses surprise at the event occurring in the centre of the pediment, towards which she has looked back. She wears a long chiton, and over it a diploïdion which falls below the girdle, and which has slipped from the left shoulder, leaving the left breast and side exposed. Her left arm, now entirely wanting, was broken off a little below the shoulder at the date of Carrey's drawing. The male figure has a mantle cast over his lower limbs. His right arm, which was broken off below the elbow in the time of Stuart, is now reduced to a stump. The right leg and knee and part of the right thigh have also been lost since the time of Stuart. It appears from the statements of travellers (cf. Michaelis, p. 194) that these figures lost their heads in the years 1802 and 1803. The careful drawing of the group made by Pars, and preserved in the British Museum (Stuart, ii., chap. I., pl. 9; Michaelis, pl. 8, fig. 2), shows that the heads of both figures were turned towards the central group, the head of the female figure being, moreover, slightly inclined over the left shoulder. In this drawing the right arm of the male figure is bent at a right angle, the upper part being nearly horizontal. On the ground between the pair is a convex mass, which has been recognised to be part of the coil of a large serpent. The remainder of this serpent may be seen at the back of the group, passing under the left hand of the male figure. In front of this hand the body of the serpent terminates in a joint with a rectangular sinking, into which a fragment from the Elgin Collection has been fitted. (*Mus. Marbles*, vi., pl. 8, fig. 2.)

This group has received various names. Spon and

Wheler took it to represent Hadrian and Sabina, and their opinion was repeated by Payne Knight. The group has also been called Heracles and Hebè; Hephaestos and Aphroditè. The association of the serpent with the male figure has led Michaelis (p. 193) to recognise in him Asclepios, in which case the female figure would naturally be Hygieia, who is constantly associated with the father of the healing art, and who was worshipped, conjointly with Asclepios, in a shrine at the southern foot of the Athenian Acropolis. The bearded head, too, of the male figure, as drawn by Pars, would well accord with the type of Asclepios. On the other hand, the serpent in connection with that deity is usually coiled round his staff, not winding along the ground, as on the pediment. The whole composition of this serpent in relation to the kneeling male figure rather suggests the type of the earth-born Cecrops, as has been maintained by a considerable number of archæologists. If we adopt this attribution, then the female figure so intimately associated with the bearded figure in this group would be one of the daughters of Cecrops, perhaps Pandrosos. For the topographical interpretations of Boetticher (Marathon and Salamis) and of Brunn (Kithaeron and Parnes) there is no evidence.

Michaelis, pl. 8, fig. 2; Murray, II., pl. 9; *Stereoscopic*, No. 111. A remarkably accurate copy of this group was recently discovered at Eleusis, and is now in the National Museum at Athens. In the copy the coils of the serpent are omitted (Ἐφημερίς, 1890, pl. 12).

304 D, E, F. If B and C are Cecrops and one of his daughters, the two female figures (D, F), who in Carrey's drawing follow next, might be his other two daughters. The boy (E) between them would be, in that case, not the infant Iakchos between Demeter (D) and Korè (F), as several writers have supposed, but the young Erysichthon, son of Cecrops. According to Brunn's scheme these three

figures personify Lycabettos, between Pentelicon and Hymettos.

Of the three figures D, E, F, only one fragment, now at Athens, has been identified, representing the left knee of a seated figure, with the right hand of a boy resting on it, and thus corresponding with Carrey's drawing of the seated figure on whose knee the boy Erysichthon rests his right hand. A cast of this fragment is exhibited in a Wall-Case (No. 339, *8*). A fragment, now at Athens with the drapery on the right side of a figure seated on a rock, has been conjecturally assigned by Michaelis (pl. 8, fig. 5) to figure D or U. A cast is exhibited, No. 339, *7*.

In Dalton's drawing a draped female torso, broken off at the knees, is placed next to C, which Michaelis (p. 191), conjectures to be the remains of F. Dalton has represented this figure with the chiton slipped down from the right shoulder so as to show the right breast and side. But the drawing by Pars shows next to C a part of a figure which accords more with D as drawn by Carrey. This fragment consists of a right arm bent at a right angle and advanced, and a line of drapery falling down the right side below the armpit. There is no reason to doubt that the figure to which the arm belonged was in position on the pediment when Pars drew it, and, if so, Dalton's drawing must be wholly inaccurate in respect to this figure. (See Michaelis, pl. 8, fig. 2.)

304 G. Next in order in Carrey's drawing is the seated female figure (G), who acts as charioteer to Athenè, and who has been generally recognised as Nikè. The only fragment which can be attributed with any probability to this figure is the head, obtained from Venice by Count de Laborde (No. 339, *1*). A cast is exhibited in the Elgin Room.

304 H. Hermes (?).—In the background, between the figure G and the horses, Carrey gives a male figure (H), who looks

back at the charioteer, while he moves forward in the same direction as the horses. The figure drawn by Carrey has been generally recognised in the torso in the Museum which has lost the head and lower limbs since Carrey's time, and is probably the same torso which Dalton represents lying on the bed of the pediment. This figure has been called Erechtheus, Erichthonios, Ares, Cecrops Theseus, Pan, or Hermes. He is evidently aiding the charioteer in the management of the horses; an office very appropriate to Hermes, whose general character as a guide is expressed by such epithets as πομπαῖος, and who on other monuments is represented conducting a chariot.

The drapery which hangs at the back of the torso evidently represents a chlamys, which must have been fastened in front just above the left clavicle, where a hole is pierced to receive a metallic fastening. There is another hole between the collar-bones. The right arm was probably advanced nearly in a horizontal direction; the left arm may have had the elbow a little drawn back; and a portion of the chlamys evidently passed round this arm, and was probably twisted round it, a fashion of drapery characteristic of Hermes. Among the fragments of the Parthenon at Athens is a small piece of the left shoulder of this figure, a cast of which has been adjusted to the marble in the Museum. The remains of the left thigh show that the left leg was advanced as in Carrey's drawing. The fragments described below, Nos. 339, *9*, and 339, *10*, may belong to this figure. A fragment of plinth, with two feet, sometimes assigned to it, is described below, No. 329.

Mus. Marbles, VI., pl. 15; Michaelis, pl. 8, fig. 3.

304 L, M. Athenè and Poseidon.—The Athenè of which L is the remnant is drawn by Carrey moving rapidly to the left; her right arm, broken off above the elbow, is advanced

horizontally in the same direction. Her left arm is broken off below the shoulder; she wears a long chiton, over which is a diploïdion, reaching to the hips, and falling in a fold over the girdle. The ægis, folded like a narrow band, passes obliquely across the bosom between the breasts, and has extended from the right shoulder round the left side, and probably across the back. It is scalloped on its lower edge, and at the points holes are pierced for the attachment of serpents of metal. In the centre of the ægis is another hole, in which a circular object six inches in diameter, doubtless a Gorgoneion, has been fixed. Carrey's drawing shows the base of the neck, which was broken off before the time of Lord Elgin. It has been recognised among the fragments on the Acropolis, and a cast of it is now adjusted to the marble. It is evident from this that the head of the goddess was turned towards her antagonist.

Mus. Marbles, VI., pl. 16; Michaelis, pl. 8, fig. 13.

304 M. The torso of Poseidon is made up of three parts. The fragment with the shoulders and upper part of the chest was removed by Lord Elgin; the fragment containing the remainder of the breast and the abdomen nearly to the navel has been since discovered, and the original is at Athens. Since this torso was engraved in the work of Michaelis (pl. 8, fig. 16), a small piece has been added to the lower part of the abdomen. It appears from Carrey's drawing that Poseidon was starting back in a direction contrary to that of Athenè, with the weight of his body thrown on the left knee, which is bent. Carrey's drawing shows the same portion of the right upper arm, which is preserved. It is raised with the shoulder and may have been extended in a nearly horizontal direction. The head in Carrey's drawing is slightly inclined over the right shoulder. At the back

the upper part of the shoulders is roughly cut away; the chiselling does not appear to be ancient, but may have been done after the figure had fallen from the pediment. The upper part of this torso is remarkable for the grandeur of the lines.

Mus. Marbles, VI., pl. 17; Lower part, Michaelis, pl. 8, fig. 16; Laborde, *Le Parthénon*. The two parts are combined, Overbeck, *Gr. Plast.*, 3rd ed., I., p. 312, fig. 65; *Stereoscopic*, No. 101.

Though we know from Pausanias that the strife between Athenè and Poseidon for the soil of Attica was the subject of the western pediment, the exact action represented by the central group cannot be determined. Most writers suppose that the combatants have produced their respective tokens, and that the strife is just decided. Among the fragments found on the Acropolis were three which are certainly parts of an olive-tree (Michaelis, pl. 8, fig. 15). The scale of these fragments, casts of which are exhibited (see below, Nos. 339, *15–17*), would be suitable for a tree placed in the centre of the pediment between the two contending deities. If these fragments belong to the Parthenon (of which there is no positive proof), it seems natural to suppose that Athenè is represented as having produced her olive, which stood in the centre of the pediment, and was fixed in a rectangular socket, well adapted to support it (Sauer, *Athenische Mittheilungen*, xvi., pl. 3, p. 72). In this case the two gods are seen starting asunder, but looking inwards, after the decisive moment. The salt spring produced by the trident of Poseidon may also have had a place in the composition, though no trace of it is to be found either among the fragments or in Carrey's drawing.

The chief divergent theory is that of Stephani, who published a vase-painting representing the contest (*Compte Rendu*, 1872, pl. 1, p. 5; *Journ. of Hellenic Studies*, iii., p. 245). In that design Poseidon and Athenè form an

antagonistic group, which in composition presents some resemblance with the central group in the pediment. The olive-tree is placed between them, and Poseidon controls, with his left hand, the upspringing horse. Stephani argues from the vase-painting that Pheidias made Poseidon produce the horse—a variant tradition, of which there are traces in late literature—that Poseidon was represented striking the ground with his trident and Athenè striking it with her lance to produce the tokens, which are shown, by anticipation, in the pediment itself. It is more likely that on the vase the tokens have been produced and Poseidon attacks, while Athenè defends the olive. But neither in the protagonists nor in the rest of the design on the vase is there that close correspondence in type and action which would justify the conclusion that the vase-painter copied directly any portion of the pedimental composition. On the other hand, considerable portions of the bodies of three horses in addition to those represented by casts in the British Museum (No. 341) have been discovered in the excavations on the Acropolis (Sauer, *Athenische Mittheilungen*, xvi., pl. 3, p. 73), and there can be little doubt that the figure known as Amphitritè (O) acted as the charioteer of Poseidon, and drove a pair of horses which corresponded closely to the team of Athenè, and completed the symmetry of the composition. Inasmuch therefore as each deity has a similar pair of horses, it is impossible to regard those of Poseidon as his distinctive token in the combat.

If we assume that this second pair of horses was attached to the chariot of Poseidon, room may be found for a representation of the salt spring either between the left leg of the Sea-god and the forelegs of his chariot horses, or beneath the horses.

For the vase picture already referred to, see also de Witte, in the *Monuments Grecs de l'Association pour l'encouragement des études*

Grecques, No. 4, 1875; Brunn, *Sitzungsber. d. k. bayer. Akad. Phil.-hist. Cl.*, 1876, p. 477; and Petersen, *Arch. Zeit.*, 1875, p. 115. For more recent discussions on the subject of the dispute between Athenè and Poseidon, see Robert in *Hermes*, XVI., p. 60, and in *Athenische Mittheilungen*, VII., p. 48; Petersen in *Hermes*, XVII., p. 124; E. A. Gardner, in *Journ. of Hellen. Studies*, III., p. 244; Wolters, p. 259.

304 N. This figure, which may have been a Nereid, has been entirely lost since the time of Dalton, unless we identify it with the supposed Victory of the east pediment. (See No. 303 J.)

304 O. Amphitritè.—In Carrey's drawing this torso appears as a seated figure, the right foot on a higher level than the left, the left arm drawn back as if holding the reins; between the feet appears the head either of a dolphin or a marine monster. The head, left hand, and apparently the right arm of Amphitritè are wanting. According to Dalton's imperfect drawing, the figure had in his time lost the left forearm and left leg. The torso at present wants the head, right arm from the shoulder, left arm from below the shoulder, and all the lower limbs except the upper part of the left thigh. The body is clad in a long chiton without sleeves; an upper fold falls over the bosom as low as the waist, passing under a broad girdle such as would be suitable for charioteers. A small mantle passes obliquely across the back, one end passing over the left shoulder and under the left arm; the other had passed over the right shoulder. The places where metallic ornaments were attached on this figure are marked by five holes pierced in the marble, one of which is on the base of the neck, one on the right shoulder at the fastening of the chiton, and three on the left shoulder. On the inside of the left thigh are folds of fine drapery; the surface of the outside still shows that the chiton had been open at the side, *schistos*, as in Carrey's drawing. It should be noted that this figure was not seated, as Carrey has drawn

it, but must have been standing with the body thrown back and the arms extended in front, like the charioteer (No. 33) in the north frieze.

Mus. Marbles, VI., pl. 18; Michaelis, pl. 8, figs. 18, 18*a*.

304 P, Q. Leucothea, with boy (?).—Lower limbs of a seated female figure, which in Carrey's drawing appears on the right of the Amphitritè, and which then had its head. The head of the female figure looks out of the pediment; the feet are placed very close together. In Dalton's drawing this figure is still in position, but headless. In its present state, nothing remains of this figure but the lap and legs to the ankles. On the right of the figure, the body of a youth (P) appears in Carrey's drawing. The beginning of the right thigh, with the lower part of the buttock, is still preserved; of the left thigh, the outline as far as the knee is preserved on the marble. Three fingers of his right hand may still be traced on the right knee of the female figure (Q), where they rest on an end of drapery, probably his himation, which reappears, wound round his left thigh. These remains show that the body of this boy faced the right side of the female figure, pressing against her. If we assume that she is a marine goddess, the name Leucothea seems the best attribution, and the youth at her side would then be Palaemon. A mantle is thrown over the thighs, falling down between the knees over the chiton. The folds are deeply undercut, as if to express the gentle agitation of the drapery by the movement of a light breeze. In Brunn's topographical scheme, P Q are the coast of Attica from Munychia to the Piraeus.

Mus. Marbles, VI., pl. 19; Michaelis, pl. 8, fig. 19.

304 R. A figure of a child appears in Carrey's drawing on the right of the figure Q. It is doubtful whether it should

be associated most nearly with Q or with the figure next on the right (S). On the former supposition, the figure called above Leucothea has been interpreted as Leto with Apollo and Artemis; as Leda with the Dioscuri; or as Fostering Earth, Γῆ Κουροτρόφος, with children. On the latter supposition R has generally been called Eros associated with Aphroditè (S).

304 S, T. Next in Carrey's drawing comes a draped female figure (T), seated, in whose lap is a naked figure (S), supposed by Carrey to be female. This is generally supposed to be Thalassa, the Sea; the almost entire nudity of the figure in her lap (S) makes it probable that Aphroditè is here represented; her position in the lap of Thalassa would be a way of expressing her sea-born origin. According to Brunn, T is a personification of Cape Colias, and the figure of Aphroditè indicates a shrine of that Goddess which stood on the cape. If, as seems probable, the naked female figure is Aphroditè, the boy (R) is probably Eros. Both the female figures were still in the pediment when Dalton drew it. The marble fragment (T), representing the right thigh of a draped female figure seated on a rock, is probably the only extant remnant of Thalassa. A mantle has been brought round the lower limbs of this figure, so that one edge of it falls on the rock on which she is seated. This disposition of the drapery is indicated in Carrey's drawing. (Michaelis, pl. 8, fig. 20.)

304 U. Next in Carrey's drawing comes a female figure (U), seated and draped. This had fallen out of the pediment when Dalton drew it, and no fragment of it can now be identified. It had lost the head and arms in Carrey's time. The figure presents no distinctive characteristic by which she may be identified. She is probably a marine deity. Brunn interprets her as a personification of Cape Zoster.

304 V, W. Ilissos or Kephissos and Callirrhoè (?).—(Casts) The draped female figure (W) reclining in the extreme angle of the pediment appears in Carrey's drawing leaning on her right elbow, and with her head turned towards the male figure (V) who kneels on both knees, inclining his body towards his companion, and leaning on his left arm. The manner in which these figures are here associated suggests an intimate relation between the two; the female figure has all the characteristics of a local Nymph, and the flow of her drapery would well accord with an aquatic type. It seems probable, therefore, that the celebrated Athenian fountain Callirrhoè may be personified by this figure, and in that case the male figure next to her (V), though not in the reclining attitude usually characteristic of River-gods, may be the Ilissos, out of whose bed the fountain Callirrhoè rises. Brunn holds that V is a personification of the Attic coast, Paralia. This, however, appears, from a recently-discovered inscription, to be represented as female (*Athenische Mittheilungen*, xiii., p. 221); W according to the same archæologist is a personification of the Myrtoan Sea. Dalton's drawing shows no indication of either of these figures, though the lower half of the Callirrhoè is to this day in position on the pediment. The torso of the male figure had been broken, and was found in two places in the excavations on the Acropolis in 1833. The head, arms, and left leg have disappeared since Carrey's time. The right leg is doubled up under the figure; the left knee must have been somewhat higher. This figure is nude with the exception of a chlamys which falls down the back and passes in front over the right ankle. For a fragment which may belong to the left hand, see No. 339, *20*. This agrees with the statement of Sauer (*Athenische Mittheilungen*, 1891, p. 81), that the figure leant with open hand on the ground.

The female figure (W) is reclining on her right side; the right knee has been more bent than the left. The upper part of the body seems, from the direction of the folds of the drapery, to have been slightly raised, and to have rested on the right elbow, as represented in Carrey's drawing. The dress is a long chiton, over which falls a diploïdion nearly to the waist. All that remains of the figure are the right side from below the arm to a little below the right hip, and parts of both legs wanting the knees. According to Carrey the left arm of this figure was raised so that the hand projected beyond the cornice. Between the figures V and W a hole is pierced in the bed of the pediment, in which some bronze object was inserted.

Figure V., Laborde, *Le Parthénon;* Michaelis, pl. 8, fig. 21; Figure W., Michaelis, pl. 8, fig. 22.

METOPES OF THE PARTHENON.

The metopes of the Parthenon are sculptured blocks which were inserted in the spaces, *metŏpæ*, left between the ends of the beams of the roof. These ends were represented by slabs, called *triglyphs*, from the three parallel vertical bands cut in them. Reference to the model of the Parthenon will show the relative position of the metopes and triglyphs.

The Parthenon had originally ninety-two metopes, thirty-two of which were on each of the long sides, and fourteen at each end. Many of these are now only preserved in the drawings by Carrey, having been destroyed in the great explosion. Unfortunately, however, Carrey was only able to sketch the metopes of the south side. Forty-one metopes still remain on the temple, but are for the most part so decayed through time and weather that there is great difficulty in making out their subject. The British

Museum possesses fifteen original metopes brought from Athens by Lord Elgin. His contemporary, Choiseul-Gouffier, while ambassador at Constantinople, obtained one more (No. 313), which is now in the Louvre. These sixteen metopes are all from the south side of the Parthenon, and their subjects were taken from the contest between the Centaurs and Lapiths at the marriage-feast of Peirithoös. The first metope on the south side of the Parthenon, reckoning from the south-west angle, is still in position on the temple (Michaelis, pl. 3, 1); the second on the temple is the first of the series of fifteen in the Museum.

The sculpture of the metopes is in the highest relief attainable in marble, large portions of some of the figures being carved in the round so as to stand out quite free of the background. There is a remarkable inequality of style in the sculpture. Thus, for example, Nos. 319, 320 show traces of archaic feeling, and while No. 309 appears to be the work of an indifferent artist, Nos. 310, 316, 317 are admirable.

305. The Lapith kneels on the back of the Centaur, clasping his head with his left arm, and pressing the fingers of his left hand against his windpipe. The Centaur has been thrown on his right knee; his head is forced back, his mouth wide open as if uttering a cry of agony. His left hand vainly endeavours to dislodge the grasp on his throat, the right hand appears behind the right shoulder of the Lapith. When drawn by Carrey, the head and right foot of the Lapith and the right foreleg of the Centaur still remained. The head of Lapith may be No. 343, *6*.

Mus. Marbles, VII., pl. 1; Baumeister, *Denkmaeler*, p. 1175, fig. 1364; Michaelis, pl. 3, ii.; *Stereoscopic*, No. 80, A.

306. The Lapith attacks the Centaur from behind, resting his right knee on his crupper, and extending forward his

right arm to seize the neck of his foe. The Centaur, standing to the left, turns his human body half round to meet his adversary. A skin is wound about his left arm by way of shield. An ample chlamys hangs from the shoulders of the Lapith, and he wears boots. His left arm was drawn back to strike. A hole near the pit between the collar-bones and another on the lowest left rib show where a sword-belt has been attached. Two similar holes are to be seen on the body of the Centaur. These may have served for the attachment of a bronze weapon held in the right hand. The head of the Centaur still existed when Carrey drew this metope, but had disappeared before the time of Stuart.

Mus. Marbles, VII., pl. 2; Michaelis, pl. 3, iii.; *Stereoscopic*, No. 81.

307. The Centaur is victorious; with both hands raised above his head, he is about to hurl on his prostrate foe a large hydria. His equine body is rearing against the Lapith, who vainly endeavours to defend himself with his uplifted buckler, while the Centaur strikes at him with his fore feet. The right forearm of the Lapith, now wanting, has rested on the ground. A fragment of his right foot still remaining on the base of the metope below the left hind leg of the Centaur shows that this leg was extended nearly at full length, as it is drawn by Carrey. The heads of both these figures and the right arm of the Centaur are cast from the originals in the museum at Copenhagen, which were sent from Athens in 1688 by a Captain Hartmand, who probably served under Count Königsmark in Morosini's army. Round the head of the Lapith is a sinking into which a metallic band or wreath has been fitted. On the ground under the body of the Lapith are some folds of his chlamys, a fragment of which may be traced on his left arm. Michaelis adds to the Centaur's left hind-leg a hoof and lower part of

leg, the original of which is in the museum at Copenhagen; but he expresses a doubt whether this fragment does not belong to the right hind-leg. When Carrey drew the metope, it was nearly perfect. On the upper margin of the marble still remains the bead and reel moulding which once ornamented all the metopes, but of which there are few traces elsewhere.

Mus. Marbles, VII., pl. 7; *Stereoscopic*, No. 82. For the two heads, see Bröndsted, *Voyages et Recherches*, p. 171; *Mus. Marbles*, VII., pl. 17; Michaelis, pl. 3, iv.

308. When Carrey saw this metope, the figure of the Lapith, now wanting, was still extant, and we must therefore supply the motive of the group by reference to his drawing (fig. 9). In the original composition, the Centaur,

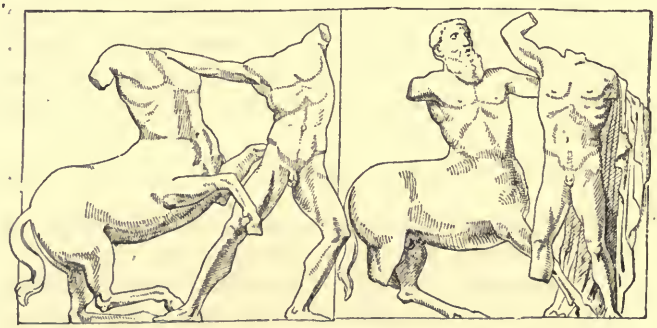


Fig. 9.—Metopes 308, 309, from Carrey.

rearing up against his antagonist, grasps the Lapith's right thigh between his forelegs, extending his left arm towards him, probably to seize the hair of his head. The Lapith with extended right arm is trying to keep the Centaur at arm's length, while he struggles to escape; his left arm must have been raised. The right arm of the Centaur must have been drawn back to strike. All that

now remains of the Lapith is a portion of the right wrist attached to the Centaur near his throat. A skin, fastened round the Centaur's neck, flies behind his back, falling over his left upper arm.

Mus. Marbles, VII., pl. 5; Michaelis, pl. 3, v.; *Stereoscopic*, No. 83.

309. In this metope, as drawn by Carrey (fig. 9), the right arm of the Lapith is raised with the forearm bent; the right hand, which probably held a sword, was already broken off in Carrey's time. His drawing gives the head and part of the right upper arm of the Centaur, and the left leg and half the right leg of the Lapith, but not his head. The Centaur, while pressing his left hand on the left shoulder of the Lapith, draws back a little from the blow with which he is menaced. The action of both figures is rather tame, and the victory undecided. An ample chlamys is shown falling at the back of the Lapith. Part of the right hind leg of the Centaur has been added in plaster from the marble fragment now at Athens.

Mus. Marbles, VII., pl. 15; Michaelis, pl. 3, vi.; *Stereoscopic*, No. 84.

310. The Lapith presses forward, advancing his left hand to seize the rearing Centaur by the throat, and forcing him on his haunches; the right arm of the Lapith is drawn back, as if about to strike; his right hand, now wanting, probably held a sword: a mantle fastened on the right shoulder falls over the left arm like a shield, and flies back behind. The Centaur, rearing up against his antagonist, tries in vain to pull away the left hand of the Lapith, which, in Carrey's drawing, he grasps. The head of the Centaur is a cast from the original at Athens. From the shoulders of the Centaur hangs a small chlamys; the folds fly behind, and show the violence and swiftness of the action. The head of the Lapith is a cast

from the original, which is now in the Louvre. Carrey's drawing gives the missing parts of the legs of this group. This is, perhaps, the finest of all the metopes in the Museum. The action is most spirited, and the modelling very thorough and masterly.

Mus. Marbles, VII., pl. 3; Michaelis, pl. 3, vii.; *Stereoscopic*, No. 85; Waldstein, in *Journ. of Hellen. Studies*, III., pl. 23, p. 228; *Essays*, pls. 1, 2, p. 97.

311. The Lapith is kneeling on his right knee. The Centaur, the human portion of whose body is broken away, presses down his antagonist. From Carrey's drawing, taken when this metope was nearly complete, we learn what the action was. He represents the Centaur bending over the kneeling Lapith, and raising his right hand to strike a deadly blow at his antagonist, who looks up with his head thrown back, and stretches out his left arm towards the breast of the Centaur. A chlamys hangs down from the left arm of the Lapith. His right arm, which was lost in the time of Carrey, must have been raised. The right hind foot of the Centaur rests on a rock.

Mus. Marbles, VII., pl. 6; Michaelis, pl. 3, viii.; *Stereoscopic*, No. 86.

312. The Centaur has again the advantage. The Lapith is thrown down over a large wine vessel, *pithos;* the Centaur has grasped his left leg with his left hand, rolling him back on the jar. The Lapith seizes his antagonist by the beard with his left hand, while his right arm, now broken off, has been vainly extended behind him, seeking some support. The right thigh of this figure, the head and part of the right arm of the Centaur are casts from three fragments at Athens. Carrey's drawing gives the left arm and side of the Centaur, as well as his head. The head and right arm and hand of the Lapith are also shown in his drawing, but not the portion of right thigh which

has recently been added. The wine vessel in this metope, and the hydria in No. 307, indicate the wedding feast of Peirithoös as the scene of the contest.

Mus. Marbles, VII., pl. 4; Michaelis, pl. 3, ix.; *Stereoscopic*, No. 87.

313. This metope is a cast from the one removed by Choiseul-Gouffier when French ambassador at the Porte, about the year 1787, and now in the Louvre. The group represents a Centaur carrying off a Lapith wife or maiden. The Centaur is rearing up; he grasps the woman between his forelegs. His left hand presses against her left side, and it appears from Carrey's drawing of this metope that his right hand grasped her right wrist. With her left hand she is vainly endeavouring to loosen his grasp round her waist, and to readjust her disordered drapery. She wears a chiton with diploïdion fastened on the right shoulder with a brooch. In the struggle the chiton has fallen from the left shoulder. On her right foot is a sandal with a thick sole; her left foot is broken off above the ankle. Carrey's drawing gives this foot resting on a rock, also other parts of the group which are now wanting.

Mus. Marbles, VII., pl. 16; Michaelis, pl. 3, x.; *Stereoscopic*, No. 88.

The next metope in order on the Parthenon is now only preserved in Carrey's drawing, which represents a Lapith armed with a shield, who seems to be stabbing the Centaur in the belly. The Centaur grasps the edge of the shield with his left hand. A fragment of this shield with the left arm of the Lapith inside and the fingers of the Centaur on the rim exists at Athens; cf. No. 343, *1*.

Michaelis, pl. 3, xi.

314. This metope is cast from the original in the Acropolis Museum at Athens. It represents a Centaur seizing a Lapith

wife or maiden. Carrey's drawing gives the head, left foreleg from the knee, and left hindleg of the Centaur, and the right arm of the female figure, all which parts are now wanting. The group presents a somewhat involved and complicated composition. The Centaur grasps the female figure's left arm with his left hand; his right arm, not shown, we must suppose to be passing round the back of her waist. While the left foreleg of the Centaur is firmly planted on the ground, his right foreleg clasps the left leg of the female figure, pressing at the back of her knee, so as to throw her off her balance. Her dress, a chiton with a diploïdion, is disordered in the struggle. The action of her right hand, as drawn by Carrey, indicates that she is attempting to readjust the upper part of her chiton. Her right leg from the knee to the ankle is supplied by a cast from a fragment at Athens; the foot is cast from another fragment, of which the original, No. 342, *1*, exhibited in a Wall Case, probably belonged to the Elgin Collection. The action of this leg is awkward and ungainly.

Michaelis, pl. 3, xii.; *Stereoscopic*, No. 96A.

Next follow in Carrey's drawings thirteen metopes (Michaelis, xiii.-xxv.) of which we have only a few fragments. Of these the first eight (xiii.–xx.) represent subjects of which the import is unknown, and in which draped female figures predominate. Nos. xxii.–xxv. represent combats between Centaurs and Lapiths or Lapith women. If we suppose that No. xxi., which represents two women standing by an archaic statue as if for sanctuary, belongs to the Centaur series, then twelve metopes at each end of the south side, namely, i.–xii., xxi.–xxxiii. are devoted to this subject, while the eight central metopes are an independent series.

Fragments have been recognised as belonging to the

thirteen metopes which have been destroyed since the time of Carrey. They are more fully described below.

Metope XIII (?). Breast. See No. 342, *5*.
„ XIV. Male torso. See No. 342, *2*.
„ XV (?). Arm. See No. 342, *6*.
„ XVI. Male head and torso. See No. 342, *3*.
„ XVII. Male torso. See No. 343, *2*. Fragment of lyre (?) See No. 343, *3*.
„ XIX. Arm and drapery. See No 342, *7*.
„ XX. Hand with roll. See No. 343, *4*. Draped thigh. See No. 342, *4*.
„ XXIV. Torso of Lapith. See No. 343, *5*.

315. This metope, the 26th in the original series, is from the eastern half of the south side of the temple. It represents a contest between a Centaur and Lapith. The Centaur, rearing, has raised his arms above his head, in order to strike his antagonist with some weapon, perhaps a branch of a tree. His antagonist thrusts the toes of his left foot against the equine chest of the Centaur between his forelegs, and, pressing his left hand against his adversary's right elbow, is trying to force him back on his haunches. His right arm, now wanting, has been drawn back to deal a blow; its position is marked by a projection on the ground of the relief. A chlamys hangs down at his back. From the want of apparent support for the right foot of the Lapith, the action of this figure appears weak and undecided. On the left upper arm are two holes for the attachment of some object, perhaps an end of drapery hanging free in front of the arm. Another hole on the flank of the equine portion of the Centaur, between the ribs and haunch, shows where the end of a skin, hanging down from the back, may have been attached. Parts of the right hind leg appear to have been attached by metal

rivets. Carrey's drawing shows that this metope has suffered little since his time.

Mus. Marbles, VII., pl. 8; Michaelis, pl. 3, xxvi.; *Stereoscopic*, No. 89.

316. In this metope, the 27th in the original series, the Centaur, wounded in the back, attempts to fly, but is checked by the Lapith, whose left hand grasps him round the left side of the head, while his left leg presses against his hind-quarters. The right arm of the Lapith is drawn back to deal a blow, perhaps with a lance. The Centaur, rearing up in agony, presses his right hand against the wound in his back; his left arm, now wanting, must have been raised, as appears from Carrey's drawing, in which a small piece of the upper arm is given. The left foot of the Lapith presses firmly against a rock. A mantle falls over both arms, hanging in festoons behind his back. Carrey's drawing gives both the head, and right leg, and part of the right forearm of the Lapith. In composition and execution this is one of the finest of the extant metopes.

Mus. Marbles, VII., pl. 9; Baumeister, *Denkmaeler*, p. 1176, fig. 1365; Michaelis, pl. 3, xxvii.; *Stereoscopic*, No. 90.

317. In this metope, the 28th in the original series, the Centaur is victorious; the Lapith lies dead under his feet. Brandishing the lion's skin on his extended left arm with a triumphant gesture, and lashing his tail, the Centaur rushes forward to meet a new foe, with the ends of the lion's skin flying behind him. His right arm, now wanting, must have wielded the weapon with which he has slain the Lapith. The Lapith lies on his chlamys, his head thrown back, his right leg bent up, his right hand lying over his right flank, his whole form relaxed by death. Carrey's drawing gives the head, left foreleg, and greater part of the right arm of the Centaur, but wholly misinterprets the figure of the Lapith. For

dramatic power in the conception and truth in the modelling of the forms, this metope is unrivalled.

Mus. Marbles, VII., pl. 10; Baumeister, *Denkmaeler*, p. 1177, fig. 1366; Michaelis, pl. 3, xxviii.; *Stereoscopic*, No. 91.

318. In this metope, the 29th of the original series, the Centaur is carrying off a Lapith woman. Clasping her firmly round the waist with his left hand, he has raised her from the ground. We see from Carrey's drawing that his right hand, now wanting, grasped her right arm above the elbow, so as to make her efforts to escape of no avail; with her left hand she vainly endeavours to loosen his hold round her waist. The disorder of her drapery shows the violence of the struggle. Her chiton has slipped from its attachment on the left shoulder, leaving her left breast exposed. Over her left arm is the end of a mantle, which, passing round her back, and twisted over her right arm, floats unconfined behind the Centaur. His head has the pointed ears which are characteristic of the semi-bestial type, but which do not occur on the other heads of Centaurs in these metopes. Carrey's drawing gives the head of the female figure, and the right arm and tail of the Centaur. There are traces of the bead and reel moulding on the margin of this metope. The drapery is beautifully wrought, but the design in its present condition seems rather tame.

Mus. Marbles, VII., pl. 11; Michaelis, pl. 4, xxix.; *Stereoscopic*, No. 92.

319. This metope, the 30th in the series, much resembles No. 311, both in composition and in style. The Lapith has fallen with his left leg bent under him; his left arm rests on a stone, which he grasps in his left hand. His right hand, which is disarmed, presses feebly against the left side of the Centaur, who with his left hand seizes the hair of his antagonist, and presses his left forefoot on his right thigh, drawing back his right arm to deal a blow. The countenance of the Lapith expresses bodily pain,

as if he had just been half stunned by a blow on the head. His bent knee does not yet touch the ground, but the action of the Centaur deprives him of all chance of recovering his erect position. A lion's skin floats in the air at the back of the Centaur. A chlamys hangs from the right arm of the Lapith, and passes behind his back. The treatment of both the heads is a little austere, but the bodies are well modelled, and the composition is finely conceived. There are on this metope some remains of the bead and reel moulding on the upper margin.

Mus. Marbles, VII., pl. 12; Michaelis, pl. 4, xxx.; *Stereoscopic*, No. 93.

320. In this metope, the 31st of the original series, the Centaur seems to have the advantage. The Lapith has, with his right hand, seized him by the hair, pressing his right knee on the Centaur's breast; his left arm is drawn back, and has been slightly bent at the elbow. The Centaur, rearing up, grasps his antagonist by the throat, twisting his forelegs round the Lapith's right leg, so as to paralyse its action. The position of the Centaur is obviously much the stronger, and the bent left knee of the Lapith indicates that he is tottering. We do not know what weapon he held in his hand. The composition in this metope is very good. In the faces there is the same austere character as in No. 319. This metope seems in the same state as when drawn by Carrey.

Mus. Marbles, VII., pl. 13; Baumeister, *Denkmaeler*, p. 1178, fig. 1367; Michaelis, pl. 4, xxxi.; *Stereoscopic*, No. 94.

321. In this metope, the 32nd of the original series, the Centaur has seized the Lapith by the back of his head with his left hand, of which a fragment is still visible. His right arm has been drawn back to deal a blow, probably with a spear. The left foreleg passes round the loins of the Lapith, while the other foreleg has been locked round his right thigh. His adversary, firmly planted on the ground with his right leg advanced, has

drawn back his left arm to prepare a blow, probably with a sword. The action of his right shoulder shows that he has seized the Centaur by the hair with his right hand. A drawing by Feodor, one of the artists employed by Lord Elgin at Athens, shows that the left arm and left leg of the Lapith, now wanting, were then perfect, and that he may have worn a bronze helmet up to the date when the drawing was made. The direction of the missing portions of the left arm and leg is indicated by projections on the ground of the relief. The right arm was wanting from the elbow. In Carrey's drawing, all the right arm of the Centaur is given; but his legs were mutilated.

Mus. Marbles, VII., pl. 14; Michaelis, pl. 4, xxxii.; *Stereoscopic*, No. 95.

Of the thirty-two metopes which originally adorned the north side of the Parthenon, only twelve (i.–iii. and xxiv.–xxxii. of Michaelis, pl. 4) remain in their original position, and three of these (ii., xxvi., xxx.) are so defaced that their subjects cannot be made out. In the explosion of 1687, twenty metopes (iv.–xxiii.) were destroyed, all but a few fragments. The subjects of the metopes which have perished may have been the combats of Centaurs and Lapiths. Michaelis supposes xxiv., xxv. to represent a scene from the taking of Troy.

322. The only metope from the north side, of which a cast is exhibited in the British Museum, is the last of the series, at the north-west angle of the temple. It represents a draped female figure seated on a rock, towards whom advances from the left another draped female figure, extending forward her left hand muffled in drapery. Both figures wear talaric chitons, over which fall diploïdia and mantles. The figure advancing wears sandals. The folds of the drapery are very rich and abundant. There is a careful drawing of this metope by

Feodor in the British Museum, taken when it was in a considerably better state.

Michaelis, pl. 4, xxxii.; *Stereoscopic*, No. 96.

On the western front of the Parthenon all the fourteen metopes, except vi. and vii., remain in position on the temple, but their surface has been so much injured, that their subjects cannot be made out. The best preserved of these metopes appear to represent a battle of Greeks against Amazons.

323. This is a cast from the first of the metopes of the west side, and represents a figure mounted on a horse, moving to the right, with the right hand drawn back as if aiming a spear, and having a chlamys flying behind. If the metopes on this front represented an Amazonomachia, this figure may be an Amazon. The surface is much damaged. A drawing by Pars in the British Museum makes this a male figure.

Michaelis, pl. 5, West side, i.; *Stereoscopic*, No 80.

The corresponding metopes on the east side of the Parthenon remain on the building, but have all suffered great injury. They appear to have represented scenes from the war of the gods and giants.

Michaelis, pl. 5, East side, i.–xiv.

THE FRIEZE OF THE PARTHENON.

The Frieze of the Parthenon is a continuous band of sculpture in low relief, which encircled and crowned the central chamber or cella of the temple, together with the smaller porticoes that immediately adjoined each end of it.

The frieze is nearly 3 ft. 4 in. high. The height of the relief is somewhat greater at the top than at the bottom. At the top the height of the relief may be as much as

$2\frac{1}{4}$ inches, with an average height of about $1\frac{1}{2}$ inch. At the bottom it varies between low relief and about $1\frac{1}{4}$ inch. The whole surface of the relief is thus slightly tilted over towards the spectator, in order to compensate as far as possible for the disadvantageous conditions under which the frieze had to be viewed. The length of each end of the Parthenon frieze was 69 ft. 6 in.; the length of each long side was 191 ft. 11 in. The length of the entire frieze was therefore 522 ft. 10 in.

The frieze, which was nearly complete in the time of Carrey, suffered greatly in the explosion, particularly about the middle of the two long sides. Unfortunately, however, Carrey only made drawings of the west end; the east end, except its central slab which had been taken down; about 74 feet in the middle of the south side; and about 78 ft. 6 in. at the east end of the north side. Stuart and Pars drew a considerable amount of the frieze, but not much of what has since been entirely lost. The following table shows approximately the state of the whole frieze.

	East.	South.	West.	North.	Total.
	ft. in.	ft. in.	ft. in.	ft in.	ft. in.
Originals in the British Museum . . .	43 0	108 $6\frac{1}{2}$	7 2	82 6	241 $2\frac{1}{2}$
Casts in the British Museum . . .	21 2	33 $9\frac{1}{2}$	62 4	54 8	171 $11\frac{1}{2}$
Preserved only in the drawings of Carrey.	3 4	27 6	..	20 7	51 5
Preserved only in the drawings of Stuart.	..	0 6	..	2 9	3 3
Drawn by Carrey and Stuart but not otherwise preserved . .	2 0	..	..	5 7	7 7
Total existing or recorded	69 6	170 4	69 6	166 1	475 5
Lost without a record.	..	21 7	..	25 10	47 5
Grand Total . .	69 6	191 11	69 6	191 11	522 10

The subject of the frieze of the Parthenon has been considered, by most of the writers who have discussed it, to be connected with the Panathenaic procession at Athens. Those who have held a different view have been the early travellers, such as Cyriac of Ancona, who described the subject of the frieze as 'Athenian victories in the time of Pericles,' and a few recent authors. Davidson (*The Parthenon Frieze*) sees in the frieze a representation of a Panhellenic assembly, which Pericles tried to collect at Athens without success. Weber and Boetticher held that the scene represented is the preparation and rehearsal, rather than the procession itself. C. Petersen thought that different festivals are represented on different sides* (cf. Michaelis, p. 205).

* The frieze of the Parthenon records in sculpture the passionate delight with which Greeks, and more particularly Athenians (cf. Hel. *Aeth.*, III. 1), regarded festal processions.

A vivid commentary on the Parthenon frieze is to be found in the third book (chaps. i.–iii.) of the *Aethiopica* of the novelist Heliodorus. The passage adds the sound, colour, and movement needed for a complete conception of the scene. The writer, however, is describing the procession of a Thessalian embassy at Delphi, and some of the details only partially agree with those of the frieze. "The Hecatomb led the procession, escorted by men initiated in the mysteries. These were somewhat rustic in dress and manner, and had their white tunics closely girded. The right shoulder and breast were bare, and they carried an axe in the right hand. The bulls were followed by a crowd of other victims, each kind being led separately and in order. Meanwhile flute and pipe were playing a melody which was, as it were, an introduction to the sacrifice. The cattle and their escort were followed by maidens with flowing hair. They were in two troops; the first carried baskets of fruits and flowers, the second troop carried flat baskets (*κανᾶ κανηφορούσαι*) with sweetmeats and incense, and filled the place with sweet smells. They bore their burdens on their heads leaving their hands free, and kept their ranks true both from front to rear and from side to side, that they might march and dance while the first troop gave the time, singing a hymn in honour of Thetis. The troops were so harmonious and the sound of marching was so accurately timed to the song, that hearing seemed better than seeing, and the spectators followed the maidens as they passed as if they were

Before examining how far the frieze represents the Panathenaic procession in detail, it may be well to state what facts respecting the festival have been handed down to us by ancient authors. Its origin was ascribed in antiquity to pre-historic times. Its mythic founder was Erichthonios, the son of Hephaestos and foster-son of Athenè herself; and the festival is said to have been renewed by Theseus when he united all the Attic demes into one city. The goddess in whose honour it was celebrated was Athenè Polias, the tutelary deity of the Athenian Acropolis, where she was supposed to dwell in

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drawn by the melody. But at length the appearance of the youthful cavalry and of its leader proved that a noble sight was better than any music. There were fifty ephebi, in two troops of five-and-twenty, acting as body-guard of the leader of the embassy. Their boots were laced with purple thongs, and tied above the ankle. Their cloaks were white with dark blue borders, and were fastened on their breasts with golden brooches. The horses were all Thessalian, and breathed the freedom of their native plains. They tried to spue out their bits and covered them with foam, as if rebellious, yet submitted to the will of the riders. It seemed as if there had been a rivalry among the masters in adorning their horses with frontlets and phalerae, silver or gilded. But, as a flash of lightning makes all else seem dark, so, when the captain, Theagenes (the hero of the novel), appeared, all eyes were turned to him. He also was mounted, and wore armour, and brandished an ashen spear, tipped with bronze. He had not put on his helmet, but rode bareheaded. He wore a purple cloak, embroidered in gold with a fight of Centaurs and Lapiths; on his brooch was an amber figure of Athenè, wearing the Gorgon's head on her breastplate. A gentle breeze gave him further grace, spreading his hair about his neck, and parting the locks on his forehead, and blowing the ends of his cloak about the back and flanks of his horse. And the horse itself seemed conscious of the exceeding beauty of its master, as it arched its neck, and pricked up its ears, and frowned its brows, and advanced proudly, giving ready obedience to the rein, balancing on alternate shoulders, lightly striking the tips of its hoofs on the ground, and attuning its pace to a gentle motion." Interesting passages of Xenophon describe horses that prance as they ought in processions, and also lay down the duty of the leaders of a procession of horsemen (Xen. *Hipp.* 11 and *Hipparch.* 3).

the "Old Temple," and where her worship was associated with that of Erechtheus, who dwelt under the same roof.

A solemn sacrifice, equestrian and gymnastic contests, and the Pyrrhic dance, were all included in the ceremonial; but its principal feature was the offering of a new robe, *peplos*, to the Goddess on her birthday. The peplos of Athenè was a woven mantle renewed every four years. On the ground, which is described as dark violet and also as saffron-coloured, was interwoven the battle of the Gods and the Giants, in which Zeus and Athenè were represented. It was used to drape the rude wooden image of Athenè.

The festival was originally an annual one, but after a time it was celebrated once every four years with more splendour and solemnity. The institution of this greater Panathenaia is attributed to Peisistratos. From his time (B.C. 560–527) dates the distinction between the Greater and the Lesser Panathenaia. The sons of Peisistratos added a contest of rhapsodes reciting the Homeric poems. The festival was further amplified by Pericles, who introduced a musical contest and himself acted as *athlothetes* or judge.

On the birthday of the Goddess the procession which conveyed the peplos to her temple assembled in the outer Cerameicos, and passed through the lower city round the Acropolis, which it ascended through the Propylæa. During its passage through the city the peplos was displayed on the mast and yard of a ship, which was drawn on rollers. In the procession of Rosalia at Palermo, a ship is employed for a similar purpose (Brydone, *Tour*, Letter xxx.). In this solemn ceremony, the whole body of Athenian citizens were represented. Among those who are particularly mentioned as taking part in the procession were the noble Athenian maidens, Canephori, who bore baskets, *kanea*, with implements and offerings for the

sacrifice; the Diphrophori, who attended the Canephori with stools (*diphroi*); the metoik or alien Scaphephori, whose function it was to carry certain trays, *skaphæ*, containing cakes and other offerings; the aged Athenian citizens who bore olive branches, and were hence called Thallophori. It has also recently been ascertained that the selected maidens who prepared the peplos (the Ergastinae, and perhaps the Arrhephori) also took part in the Panathenaic procession. An Attic decree of 98 B.C. records that these maidens had performed all their duties, and had walked in the procession in the manner ordained with the utmost beauty and grace (πεπομπευ[κέναι κα]τὰ τὰ προστεταγμένα ὡς ὅτι κ[άλλισ]τα καὶ εὐσχημονέ[στατα]), and had subscribed for a silver cup which they wished to dedicate to Athenè. After this preamble the decree doubtless awarded certain public honours such as are enumerated in an inscription found by Mr. Murray at Petworth. (*Bull. de Corr. Hellénique*, xiii., p. 169; *Athenische Mittheilungen*, viii., p. 57.) At the Greater Panathenaia each town in which land had been assigned to Athenian settlers contributed animals to the sacrifice, perhaps a cow and two sheep. The colonies also appear to have sent envoys who had charge of the victims. Chariots and horsemen took an important part in the procession. On this occasion appeared certain quadrigæ, which were only used in procession, and were hence called pompic chariots; and an escort of Athenian cavalry and heavy infantry completed the show. The arrangements for the sacrifice were under the direction of the hieropoioi, and the multitudinous procession was marshalled and kept in order by the demarchs, the hipparchs, and by the heralds of a particular gens, the Euneidæ.

When, with a knowledge of these facts, we examine the composition of the frieze, we may recognise in its design the main features of the actual procession. In our de-

scription we begin with No. 1, on the left of the east side. We first observe Canephori and others leading the procession of which the main part is seen on the south side. Next are persons, perhaps Hieropoioi or magistrates receiving this procession. In the centre of this side a solemn act (commonly supposed to be the delivery of the peplos) is being performed in the presence of an assembly of deities, separated into two groups interjected among the heads of the procession who have arrived and stand waiting. These deities are supposed to be invisible, and doubtless in a picture they would have been placed in the background, seated in a semicircle and looking inwards. In the narrow space of a frieze a combined arrangement was necessary, such as we see here. Next we see the persons receiving the procession on the north side, and then at the head of that procession are Canephori, victims with their attendants, Scaphephori, Spondophori, musicians, pompic chariots and cavalry. After going down the north side, meeting the procession, we pass along the west side, where it is still in a state of preparation for departure. We then pursue the other main stream along the south side of the Temple passing the cavalry, chariots and victims. All through the frieze are magistrates and heralds marshalling the order of the procession. It has been objected that many features which we know to have formed a part of the original ceremony, as, for instance, the ship on which the peplos was borne, are not found on the frieze; but Pheidias would only select for his composition such details from the actual procession as he considered suitable for representation in sculpture, working, as he here did, under certain architectonic conditions.

Note. The numbers of the slabs, painted in Roman figures on the lower moulding, and placed in the right-

hand margin of this catalogue, agree throughout with the numbers of Michaelis. The numbers of the separate figures assigned to them here and painted in Arabic numerals above the frieze, do not agree with those of Michaelis, except in the case of the west side.

East Frieze of the Parthenon.

324. 1. A man standing on the return face of slab xliv. (South Frieze), looks back as if to make a signal to the procession approaching along the south side, and thus makes a connection between the south and east sides of the frieze. I.

2–5. With slab ii. the band of maidens leading the southern half of the procession begins. When complete the slab contained five maidens, each probably carrying a circular bowl, with a boss in the centre (*φιάλη ὀμφαλωτή*); portions now remain of four alone; compare however No. 345, *1*. They are draped in long chiton and mantle. [Two casts of the slab are exhibited, side by side, in order to represent the missing portion.] II.

6–10. Five maidens carry each a wine jug, supposed to be of gold or silver. Several such vessels occur in the Treasure lists of the Parthenon. No. 6 wears a chiton with diploïdion; Nos. 7–10 have a chiton and mantle. III.

11–14. In front of these are four maidens, walking in pairs. Nos. 12 and 14 each carry in the right hand an object not unlike the stand of an ancient candelabrum, which tapers upwards from its base. This object is more distinctly shown on the marble between Nos. 11 and 12, than between Nos. 13 and 14. It is encircled by a double torus moulding at the top, and above this moulding a hole is pierced in the marble, as if there was here a ring for suspension or to serve as a handle. It is probable that these are metallic objects of some kind, which, like the censer carried by No. 55 on the opposite side of the

eastern frieze, were part of the sacred furniture used in the festival and usually kept in the Treasury of Athenè. Michaelis suggests that they may be the stands, *krateutae*, in which turned the ends of the spits used in roasting the sacrifice. This would explain the ring at the top.

15, 16. A pair of maidens with empty hands leads the procession. Nos. 11–16 are all dressed alike, in long chiton, with diploïdion, together with a small mantle. They also appear to have the hair similarly dressed. It falls in a mass on the shoulders, as in the Caryatid of the Erechtheion (No. 407).

17. In front of the procession is a man, probably one of the marshals, who seems to approach a group of five persons, and to hold out his hand as if with a gesture of greeting
18. to the nearest of the group. This figure is turned towards the marshal, and leans heavily on his staff which is seen below his knees. The marble fragment with parts of the feet of Nos. 16 and 17 was acquired from the collection of M. Steinhäuser. The lower part of No. 18 is cast from a fragment at Athens.

19–22. On the left of the next slab are four men of the same IV. character as No. 18. They all wear himation and boots. They converse in pairs and stand in easy attitudes, leaning on their staffs. There is a corresponding group of four male figures (Nos. 42–45) on slab vi., and Michaelis supposes that the group of five figures (Nos. 18–22) and the opposite group (Nos. 42–45) of four figures represent the nine Archons. That they are functionaries of high rank can hardly be doubted, when we consider their privileged place between the head of the procession on each side and the seated divinities, but they might well be Athlothetae, who controlled all the arrangements (Aristotle, 'Αθ. πολ. ed. Kenyon, 60).

23–40. The central portion of the eastern frieze now to be described has been the subject of much controversy.

324. Nearly all the authorities who have written on this question agree in recognising the two groups of seated figures as deities. This is indicated not only by the dignity of their appearance but also by their scale. While the figures of the mortals are about 3 ft. 2 in. high, those of the deities are about 4 ft. 4 in. high. Though by the principle known as Isokephalism the heads in a relief are usually nearly on a level, this marked difference of scale can hardly fail to indicate divine rank; compare the frieze of the Theseion (No. 404). There is, however, a wide divergence of opinion as to the particular divinities here represented. From the destruction of most of the faces and the absence of attributes or other indications by which the figures can be severally identified, it is very difficult to judge between the rival schemes of interpretation which have been proposed. In Michaelis' *Parthenon*, pp. 262, 263, a tabular view is given of these schemes (cf. *Guide to the Elgin Room*, I., Table C). The attributions proposed by Michaelis himself are for the most part adopted here, with certain changes suggested by Flasch in his memoir: *Zum Parthenonfries* (Würzburg, 1877).

The interpretations proposed by those who hold that the seated figures are deities, are of two kinds. Most writers have tried to identify some at least of the figures with personages who were worshipped near the Acropolis, or connected with the mythological history of Athens. By this system, deities of lower rank such as the Dioscuri, or heroes like Triptolemos are admitted, on the frieze, to the company of the Olympian Gods. Petersen and Flasch, on the other hand, argue that the twelve Olympian deities are represented in the two groups, without regard to local considerations. Hestia alone is omitted, who always stays in Olympos to keep the hearth. (Plato, *Phaedr.*, 247*a*). Petersen substitutes Peitho for Hestia;

he also introduces Dionysos (24), making No. 38 Apollo. Artemis is thus excluded from his scheme. The arrangement of Flasch is happier, as Hestia alone is excluded of the Olympian divinities. The attributions proposed by Michaelis, Petersen, and Flasch are as follow, where they differ between themselves :—

No.	Michaelis.	Petersen.	Flasch.
24.	Dionysos.	Dionysos.	Apollo.
25.	Demeter.	Demeter.	Artemis.
26.	Triptolemos.	Ares	Ares.
27.	Nikè.	Nikè?	Iris.
38.	Apollo Patroös.	Apollo.	Dionysos.
39.	Peitho.	Peitho.	Demeter.

23. The earlier writers saw the Dioscuri, Castor and Pollux in the two figures, Nos. 23, 24. It is now gene- IV.
rally agreed that the youthful elastic figure to the left is Hermes, of whom the high boots, and the petasos spread on his knees are specially characteristic. His right hand is pierced and has held a metallic object, probably the herald's staff, caduceus. The drapery is a small chlamys fastened by a brooch, but at present worn about the loins. The more robust figure leaning on his shoulder
24. (No. 24), has his body turned in a direction contrary to that of Hermes, and the singular manner in which his lower limbs are so arranged as to clasp between them the
25. knees of the seated goddess (No. 25) seems to indicate some intimate and special relation between them. The goddess holds a torch, the usual attribute of Demeter, and Michaelis sees in the group (Nos. 24–26) the triad of Dionysos, Demeter, and Triptolemos. Flasch recognises Apollo and Artemis in Nos. 24, 25, on the ground of their intimate relationship. If we adopt this interpretation of
26. this group, it follows that the youthful figure (No. 26) cannot be Triptolemos. We must rather look for an

324. Olympian deity in this figure, and the suggestion that it represents Ares, which has found favour with several interpreters of this frieze, seems liable only to one objection, that the form appears too slight and youthful. The somewhat negligent attitude is that of a person tired of sitting on a seat without a back, and clasping his knee with his hands, to relieve the spine of the weight of the head and shoulders. Flasch absurdly describes the attitude as that of a passionate character, forcibly restraining himself.

27–29. The bearded figure (No. 29) on the left of the central group is distinguished from the rest by the form and ornaments of his chair, which has a back and a side rail which is supported by a Sphinx, while all the other figures are seated on stools. It has been generally admitted that this deity is Zeus. It is therefore reasonable to suppose that the goddess seated next to him (No. 28) is his consort, Hera. The type and action of this figure who raises her veil, and looks towards Zeus, are very suitable to her. V.

The winged maiderly figure (No. 27) standing behind Hera must be either Nikè or Iris, and is probably Iris, whose station is close to Hera, while Nikè is usually more closely associated with Zeus (Murray, *Class. Rev.* iii., p. 285). The head of Iris which was discovered in 1889 in the excavations on the Acropolis is admirably perfect. The left hand raises a mass of the hair as if to coil it on the head (Plate vi., fig. 1).

The slab to which the head belongs was removed from its original position at some early time, probably at the conversion of the Parthenon into a church, when an apse was built at the eastern end. In 1672 it stood on the ground (cf. Michaelis, pp. 47, 258), and the faces seem to have suffered deliberate mutilation.

The exquisite preservation of the head of Iris is explained if, as is suggested, it was broken off in the sixth

century, and immediately built into a Byzantine wall (Waldstein, *American Journ. of Archæology*, v. pl. 2, p. 1).

30–34. Between the group of Gods just described and the corresponding group on the right side of the centre, we have a group of five figures.

We must suppose that these figures are in front of the two groups of Gods who sit in a continuous semicircle. (Murray, ii. pl. 1.)

No. 30 is a maiden holding an uncertain object, perhaps a casket in her left hand, and supporting on her head a

Fig. 10.—Slave with seat.

seat (δίφρος) covered with a cushion, not unlike the seats on which the Gods are, but smaller. She has a small pad (τύλη) on her head to make the weight easier to bear. The legs of the seat are now wanting, but a rivet hole near the maiden's right elbow shows where one leg was attached. The other may have been painted on the ground of the frieze. The cut (fig. 10), showing one of the slaves of Cepheus carrying a stool with a cushion, is taken from a vase in the British Museum, No. E. 188.

No. 31 is another maiden, advancing slowly to the right,

324. bearing on her head a seat similar to that carried by No. 30. The foremost leg of the seat still exists, being of marble. The position of the hinder leg is marked by a rivet hole. On each of these stools is a circular object, probably a thick cushion. These two figures have been called Arrhephori, or Ersephori, on the assumption that they are carrying those mystic objects, the nature of which it was forbidden to divulge; but it is doubtful whether the Arrhephori took part in the Panathenaic festival. There is evidence that the priestess of Athenè had two attendants, of whom one was called κοσμώ (Adorner), and the other τραπεζοφόρος (Table-bearer, Harpocration), or τραπεζώ (Hesychius emended), and it has been suggested that Nos. 30, 31 may have these titles, and a corresponding ritual significance. Neither figure, however, carries a table. (Miss Harrison, *Class. Rev.* iii., p. 378; cf. *ibid.*, p. 423; and Waldstein, *Journ. of Hellen. Studies*, xi., p. 143). The same names were proposed by C. O. Müller in 1820, but merely on the supposition that two of the Ersephori were thus styled. (Müller, *Minervae Poliadis Sacra*, p. 15.) On the other hand, Diphrophori are mentioned by several ancient authors as being in attendance on the noble Athenian maidens. They were the daughters of aliens, and perhaps inferior rank as well as youth is indicated by the scale on which they are represented. No. 31 is confronted by a large and matronly woman (No. 32), who raises her right hand to the under side of the chair. Archæologists have been uncertain whether the woman (No. 32) has just placed the chairs on the heads of the maidens, or is just about to remove them. There can be little doubt, however, that No. 31, if we consider the position of her feet, has hardly ceased approaching to No. 32, who is just raising her hands to lift down the chair (cf. Flasch, *Zum Parthenonfries*, p. 83). The left hand instinctively prevents the himation being displaced by the raising of the right arm.

An elderly bearded man (No. 33), wearing a long chiton with short sleeves and shoes, stands next to No. 32. On his head are traces of metallic rust. He therefore may have worn a metallic wreath, for which the marble at the back of his head appears to have been hollowed. He turns his back to No. 32, and is engaged with a boy. The two figures between them support a large piece of cloth, folded once lengthwise, and twice breadthwise. In this case also archæologists have been doubtful which is the giver and which is the receiver of the cloth; but the action represented is not one either of giving or receiving. From the peculiar way in which the boy grips an angle of the folded cloth between his elbow and his side, while his hands are otherwise occupied, the act of folding the cloth square seems to be represented. The portion nearest to the spectator is being dropped down till its edges are parallel with those of the lower part, so that the two parts should be exactly doubled.

The group of figures just described (30–34) contains the centre of the composition, and the interpretation of the frieze as a whole depends on the meaning we attach to this group. Leaving on one side the writers referred to on p. 147, who hold that the frieze does not represent the Panathenaic festival, we find that a majority of writers describes No. 32 as a Priestess of Athenè, giving the sacred vessels to the Arrhephori or Ersephori, and No. 33 as a priest or Archon Basileus receiving or giving the sacred peplos of Athenè. This view of Nos. 30–32 was necessarily abandoned, when it had been perceived that the objects held by the maidens are chairs, not baskets. As regards Nos. 33, 34, the main arguments for interpreting the cloth as the peplos are, that the accounts of the procession preserved in ancient authors show that the conveyance of the peplos of Athenè was the principal feature in it. If we look to the place assigned to this

324. group in the eastern frieze, we find that these two figures (Nos. 33, 34) stand in the centre of the eastern front, under the apex of the pediment, and over the eastern door of the cella. They therefore occupy the most conspicuous place in the frieze, from the points of view alike of the sculptured Gods and of the human spectator, and accordingly may well be supposed to be busy with the chief ceremony of the festival. This view is opposed by Flasch. He argues that if the delivery of the peplos is represented, there is a violation of the unity of time, as the act which was the main motive of the procession is being completed, while the procession is still in progress, and in part has not yet started. Flasch therefore holds that we have here the priest and priestess preparing for the sacrifice that is to take place on the arrival of the procession. The priestess is receiving chairs for herself and for the priest from the Diphrophori. Meanwhile the priest, who now only wears a long chiton, with short sleeves, has taken off his himation, and, after folding it several times, is seen giving it to an attendant to hold.

If, however, the action represented is merely that of folding, and is not yet completed, it is impossible to determine which is the giver and which the receiver. Nor would the difficulty be solved if this could be ascertained, as we do not know what ceremonies were performed when the peplos arrived. The surface of the cloth on the frieze is left quite plain; but, if it is the peplos, some indication of the embroidered design may have been given in colour.

35. We now reach the second group of deities, seated to the right of the central scene. The first figure is clearly that of Athenè. She sits in a position corresponding to that of Zeus, and the Goddess of Athens is thus put in the same rank as the supreme God. Athenè is dressed in a chiton with diploïdion and has short hair. An indistinct object about her left wrist has been supposed to be a snake from

the fringe of the aegis of Athenè, or by some writers to be the snake of Hygieia. But the object seems merely to be a bracelet in the form of a snake, which is not uncommon, and there is therefore no indication of an aegis. Four rivet holes in a straight line show that Athenè held some attribute, probably a spear in her right hand.

36. Next to Athenè is an elderly bearded figure, who turns his head towards her. He has a knotted staff under his right arm, and leans upon it heavily. This figure is usually known as Hephaestos. It is supposed that his lameness may be indicated by the awkward pose of his right foot, and by the staff on which he leans.

37. This slab, containing figures Nos. 37–47, now in a very fragmentary condition, was complete when drawn by Carrey, in 1674. A bearded male figure (No. 37) with his left hand raised is probably Poseidon. The left hand, according to Flasch, once held a trident. The next

38. figure (No. 38), beardless and youthful, and seated in an easy attitude, has of late years gone by the names of Apollo Patroös or Dionysos. The latter title seems best suited to the somewhat effeminate figure, more fully draped than any other of the Gods. A series of holes round the head shows the position of a bronze wreath, and one at the elbow shows that the left hand may have been supported by a thyrsos or sceptre.

39. A matronly figure (No. 39) is seated next to Dionysos, wearing a chiton, which is slipping off from the left shoulder, himation, cap and sandals. This figure is called Peitho by Michaelis and Petersen, on the ground that the worship of Peitho was associated with that of Aphroditè Pandemos (No. 40) on the south side of the Acropolis. Flasch with more probability makes this goddess Demeter, arguing that Peitho was not entitled to a place among the great Gods of Olympos, while Demeter

VI.

324 is appropriately placed between Dionysos and Aphroditè. Flasch suggests that the right hand may have held an ear of corn. A hole shows that the object in question was made of bronze.

40. The next figure (No. 40) most of which is only preserved in Carrey's drawing (Fig. 11), is unmistakably shown to be Aphroditè, by the winged boy Eros who stands at her knee. Aphroditè wears a chiton, himation, a cap, and to judge from Carrey's drawing a veil. She rests her left hand on the shoulder of Eros, extending her forefinger, as if pointing out some object in the
41. procession to the boy. Eros (No. 41) carries a parasol

Fig. 11.—East frieze of the Parthenon, Nos. 39–41.

which conveniently fills the space above his head and his wings.

42–45. On the right of the gods is a group of four figures corresponding to the five (Nos. 18–22) on the left. One of these (No. 43) is young and beardless; the rest are elderly, and all have staffs and himatia. No. 42 wears sandals. These four figures are leaning on their staffs, and three of them are looking towards the advancing procession, while the fourth (No. 45) turns his back to it and appears to be conversing with his companions.

46. The next figure (No. 46) is an officer, more immediately concerned with the procession. It is evident from the way in which his head is thrown back and his arm raised

that he is not addressing the group beside him, but is making a signal to some person at a considerable distance. He may be supposed to be making a signal to the southern half of the procession, and thus helps the spectator to keep the two parts connected together in his
47. mind. The next figure (No. 47), a similar officer, stands facing the advancing maidens.

Slab vi., which was complete in Carrey's time, has since suffered greatly, and the parts now exhibited have been combined from several sources. At some unknown period the slab was broken through No. 40, much of No. 40 being destroyed. The original fragment, with the figures Nos. 37–39, is now at Athens, where it was dug up in 1836. Since the cast in the Museum was made, parts of the right hand and right foot of Poseidon have been injured (*Trans. of R. Soc. of Lit.*, v. (1856) p. 67; Baumeister, *Denkmaeler*, p. 1187, fig. 1389). About 1787 Fauvel took a mould from the slab as he found it, which is now in the Louvre. The slab then existed from the middle of No. 41 to the joint after No. 47. Between 1787 and 1800 Nos. 41, 42 were lost, and the slab was divided through No. 45, probably for convenience of transport. To facilitate the division, No. 45, and the arm of No. 46, were chiselled away. The main part of the figures Nos. 42–47 is the original marble. The additions to the marble are the right foot of No. 39, the main part of Nos. 40, 41, the lower part and the head of No. 42, the heads and breasts of Nos. 43, 44, the whole of No. 45, and part of the head of No. 47, together with his legs. These parts are principally derived from the mould of Fauvel in the Louvre. Certain fragments, however, are cast from originals at Athens, namely, the chair-leg and some drapery of No. 40, the knees of No. 41, and the head and left foot of No. 47.

48. The next magistrate, or officer (No. 48), seems to hold VII.

324. in his hand a *kanoun*, or dish, such as those in which the corn, sashes, or sacrificial implements were usually brought to the altar. The position of the left hand seems to show that the thumb is inserted in a boss, as in a phialè omphalotè. Holes in the marble may indicate sashes of bronze, hanging from the dish.

49, 50. Two maidens (Nos. 49, 50) are seen standing with empty hands. Perhaps one has given up the dish which is held by the officer (No. 48.) In that case these would be Canephori, maidens of noble birth, whose privilege it was to carry in the procession the dishes just described. They are draped in long chitons, with diploïdia, and wear small mantles over the shoulders.

51. Another officer (No. 51) stands looking towards the procession. He has held in the right hand some object in metal, perhaps a herald's staff. Two holes for the attachment of it are visible in the marble. The gesture of the left hand shows that the officer is giving some
52, 53. order to the two maidens before him (Nos. 52, 53), who stand with empty hands, like Nos. 49 and 50.

54. The next maiden (No. 54) walks alone, carrying a
55. bowl (phialè), used for sacrificial libations. No. 55 looks back at the figure on the next slab (No. 56), and helps her to carry her burden.

Slab vii. is a cast from the original, which was removed from the Acropolis by Choiseul-Gouffier in 1787, and is now in the Louvre. The right foot of the magistrate (No. 48) is cast from a fragment which is still at Athens.

56. The next maiden (No. 56), assisted by No. 55, holds VIII.
a thymiaterion with a conical cover, used for burning incense. Censers of this form are not uncommon on Greek vases. (Cf. Vases in the B. M., C. 32, E. 98, E. 241,
57, 58. E. 285, E. 352.) Next follow two figures (Nos. 57, 58), each carrying in the right hand a jug, oinochoè, then
59, 60. two more (Nos. 59, 60), carrying phialae.

In this slab the heads of Nos. 57, 59, 60, which have been adjusted to their places since the publication of the work of Michaelis, are cast from the originals at Athens. The slab in its present condition is shown in Mitchell, *Selections*, pl. 4.

The east side of the frieze was completed by the short return of a slab which was still in existence in the time of Stuart. On this slab were two maidens, belonging to the procession. The second of these carried a phialè. IX.

North Frieze of the Parthenon.

325. At the head of the procession on the north side we meet a troop of cows and sheep, led by an escort. Each cow is led by cords held by two youths, one on each side; each sheep is led by one boy. There are some grounds for the conjecture that the Athenian colonists contributed each a cow and two sheep to the festival, while the Athenians are not known to have sacrificed anything except cows. It is therefore presumed that the victims on this side of the frieze, on which alone sheep are represented, are some of the colonial offerings; and in that case the men by whom the victims are conducted would be the Theori sent by the Colonies.

Slab i. (see Plate vii.) was complete in the time of Carrey, and partly extant in the time of Stuart. It contains the first cow, led by two youths, who are standing still, and the head and shoulders of the second cow. I.

1, 2. Nos. 1 and 2 walk on each side of the second cow, which is going quietly, as is shown by the way in which the youths are closely wrapped up in their himatia. The rope by which the beast is led was probably painted on the marble. The third cow is restive, and only restrained with difficulty by Nos. 3 and 4. Here also the rope was probably painted. II.

3, 4.

325. This slab was discovered in 1833, beneath its original position on the Parthenon.

Of slab iii. only fragments remain. As drawn by III.
Carrey, it contains the figure of No. 4 (cf. Plate vii., and
No. 345, *3*), vigorously holding back his cow, and a
5, 6. fourth cow, quietly led by two youths (Nos. 5, 6). For economy of space this slab is compressed in the British Museum to about two-thirds of its proper length. A cast from a head, which, perhaps, is that of No. 4, is placed at the corner of the slab (Michaelis, plate 13, xxvii. c.). The drapery seen on a fragment with the fore-legs of a cow belongs to No. 5, who leads the third cow. No. 6 is made up of six pieces, of which Michaelis had identified the feet of the figure, and part of the fore-legs of the cow. For its hind-legs, see his plate 13, xxvii. d. The originals of all these fragments are at Athens.

7–9. Slab iv. contains parts of three figures, Nos. 7–9, who IV.
conduct three horned sheep. Of the first figure (No. 7) a part of the mantle is now left, and perhaps also the head (cf. Plate vii., and No. 345, *4*). In Carrey's time the head and shoulders were still extant. At the joint between this
10. slab and the next there is a marshal (No. 10), who turns to the division of the procession approaching. Slab iv. was discovered in 1840.

11. When drawn by Carrey and Stuart, the next group in V.
the procession consisted of three figures, of which one only (No. 11) is now extant. These figures carry on their shoulders oblong rectangular trays, not unlike a butcher's tray in form. These trays have been identified with the skaphae, or boat-shaped dishes which were carried in the Panathenaic procession, and which contained offerings of cakes. If we may trust Stuart's engraving, the tray of one of the two figures which have now disappeared contained fruits or cakes. These trays were made of silver or bronze. Skaphae of bronze are

mentioned in one of the inventories of the treasures deposited in the Parthenon. The Metoiks, whose duty it was to carry these trays, were hence called Scaphephori. Their place in the procession would naturally be immediately after the victims led for sacrifice.

12–14. Slab vi. contains five male figures. Three (Nos. 12–14) VI.
15 carry vases on their shoulders; a fourth (No. 15) stoops to raise from the ground a similar vase, which is singularly misinterpreted in Carrey's drawing as a lamb. The vase resembles in form the three-handled water-pitcher, hydria or calpis, which was in use in the period of Pheidias, but two handles only are shown in the sculpture; the third handle, which was attached to the neck midway between the other two, is not seen, except, perhaps, on the vase of No. 15. Michaelis supposes that the vases here represented on the frieze contained the wine used in the Panathenaic sacrifice, and that these figures may be the Spondophori, who are mentioned by
16. Pollux (i. 35). On the right of this slab are the arms, flute, and drapery of the first of the four flute-players drawn by Carrey. This slab was found in 1833, inside the peristyle of the Parthenon.

The persons bringing objects connected with the sacri- VII.
fice are immediately followed by a band of musicians, consisting of four flute-players and four lyre-players, or citharists, all playing on their instruments. The musicians, as is usual, wear long chitons and ample mantles. Of slab vii. only two small fragments remain. See Plates vii., viii., and Nos. 345, *5* and *6*.

17, 18. The next slab contains parts of the second pair of VIII.
19. citharists and the foremost of a group of male figures, principally on the two slabs immediately following.

The figures on these two slabs are bearded men IX., X.
19–30. (Nos. 19–30), all clad in the himation, and moving forward at a leisurely pace; Nos. 25 and 26 wear a

325. band on their heads; No. 25 draws it over his hair; Nos. 28 and 30 wear long hair, plaited in the manner of the *krobylos*. The attire, elderly type, and general deportment of these figures corresponds with that of the Thallophori, by which name ancient authors designate elderly citizens who carried olive branches in the Panathenaic procession. The right hands of three of these figures are closed, as if they were holding a wand or branch.

Slab ix. was discovered in 1840, and is a fragment of the slab drawn by Carrey, which, when he saw it, contained nine figures similar to those on x. A recently-discovered fragment, from the left of slab ix., has not been inserted for want of space (cf. Plate viii., and No. 345, *8*).

Slab x. was found at the north-west angle of the Parthenon in 1835. A fragment which belongs to the left-hand lower corner of the slab, and completes Nos. 24, 25, has been adjusted since the publication of the work of Michaelis. This slab was not drawn by Carrey, who indicates a lacuna at this point. It is therefore probable that the slab had already fallen from its place. The last two complete figures on this slab are looking back, as if their attention is directed to the advancing chariots. Michaelis has not observed that between these figures and the marshal (No. 31) there has been another draped figure (No. 30*), of whom nothing remains but the shoulders and a little drapery, shown immediately in front of the marshal (No. 31), and his right foot on slab x., seen next to the right foot of No. 30, the left foot of No. 30 being lost. This figure must have been the hindermost in the procession of Thallophori, and the entire number of these persons is therefore seventeen, not sixteen, as Michaelis makes it.

With slab xi. the chariot groups begin. This part of XI.
the frieze has greatly suffered from mutilation. The

remains of the chariot groups still extant show that there were at least nine of these. According to the calculation of Michaelis, that was the original number of chariots on this frieze. All these chariots are drawn by four horses, *harmata tethrippa*, or quadrigæ; the charioteer stands in the chariot, and is accompanied by the apobates, who is armed with a helmet and Argolic buckler, and is represented in the act of stepping down from the chariot or standing behind it. Each quadriga is accompanied by a marshal, *pompeus*. The vigour and animation of the chariot groups form a marked contrast with the groups that immediately precede them. The transition from the rapid motion of the chariots to the quietude of the Thallophori is skilfully effected by a chariot seen in rapid motion but in the act of being suddenly checked
31. by the marshal (No. 31), who is represented eagerly pressing back the plunging horses of the chariot which follows on the next slab. In the haste of his movement he has nearly thrown off his mantle, holding it from slipping further with his right hand on his right thigh. The original of this slab was found at Athens probably about 1834.

32. On the slab next on the right (xii.) is the hind quarter XII.
of one of the horses, cut off at the joint. At the side of the chariot is a marshal (No. 32), his face turned, and his right arm extended towards the procession follow-
33. ing on the right. The charioteer (No. 33), who was mistaken for a Victory by Visconti and others, but whose figure is certainly not female, differs in costume from the others in this frieze. He wears a long chiton, over which is a diploïdion reaching to the hips. The breast is crossed diagonally by two bands. As a part of the hair is on a fragment known to have been missing before the time of Stuart, his drawing of the figure is proved to be untrustworthy.

325. 34. The warrior (No. 34) attached to the chariot was complete in the time of Carrey. The upper half was lost before the time of Stuart, and was only re-discovered in the latest excavations on the Acropolis in 1889. He is represented standing on the ground, and looking back to the next chariot. His shield is raised as if to stop its course. The wheel of this chariot, as of some that succeed it, must have been, in part, wholly detached from the ground. The foot of the marshal is complete, but it is easy to trace where the wheel prevented the convenient working of the ground beneath it. (See Plate viii., and *Stereoscopic*, No. 19.)

Of slab xiii., which Carrey places next, nothing has XIII.
been identified with certainty, but Michaelis is probably right in assigning to this group the fragment of four horses, of which a cast from the original at Athens is here inserted (cf. Plate viii., and No. 345, *9*). Above the back of the second horse is the *hestor* (see below), and also what appears to be a small piece of the drapery of a marshal. This, however, cannot be the case if the fragment described (No. 345, *9*) contains the marshal belonging to this slab.

Slab xiv. contains the third chariot with part of the XIV.
35. team of horses. The marshal (No. 35) stands beyond the horses, and looks towards the charioteer. The cha-
36. rioteer (No. 36) had reins of bronze, as indicated by two rivet holes. Like the driver on slab xviii. he wears a chiton with long close-fitting sleeves. The apobates
37. (No. 37) appears about to step down from the chariot. The wheel of this chariot as of that on slab xii. must have stood out entirely free from the ground. When Carrey drew this slab, the head of the charioteer (No. 36) and the head and body of the apobates (No. 37), of which only the lower part now remains, were extant. Close behind the wheel are traces of a horse's forefoot, which,

as we see from Carrey's drawing, belonged to the chariot on the slab which follows next on the right (xv. according to the order of Michaelis).

Of the fourth chariot group, which was also drawn by Carrey, we have only the mutilated group to which the
38, 39. charioteer (No. 38) and an apobates (No. 39) belong; this is made up of four fragments, of which the originals were found at Athens in 1837. In this group the apobates (No. 39) stands in the chariot, looking back to the chariot following so closely that the forelegs of the horses actually overlap this group. Here also the wheel was in part completely free from the ground of the relief. XV.

From Carrey's sketch we know that the chariot on slab xvii. was drawn by the horses, which occupied slab xvi., and whose hoofs are seen on slab xv., and that this was
41. the fifth chariot group. The apobates (No. 41) of this chariot leans back, supporting himself by the right hand, which grasped the chariot rail (*antyx*), and is about to
42. step off the chariot. The marshal (No. 42) steps back to the left, looking in the contrary direction; his left arm, muffled in his mantle, is raised as a signal to the advancing throng; his right arm is also raised; the hand, now wanting, was just above the level of the head. His animated action forms a strong contrast to the still, calm attitude of the marshal (No. 43) of the following group. XVII.

Slab xvii. is cast from the original, which was drawn at Athens by Stuart, and, having been buried on the Acropolis, was re-discovered there in 1833. The right side of this slab is broken away, but there can be no doubt that it comes next to slab xviii. A photograph from the original is reproduced in Baumeister, *Denkmaeler*, p. 1186, fig. 1388.

In slab xviii. have been three figures. The marshal
43. (No. 43) stands beside the horses, in a calmer attitude than is usual in this part of the frieze; of the apobates XVIII.

325. (No. 45) nothing remains but his right arm and leg; and
44–45. the lower part of his drapery, which indicates rapid movement. Of the charioteer (No. 44), we have only the lower part of the body and hands.

Parts of the harness can be seen on this slab, and also XVIII.
on slabs xiii., xix., xxi., xxiii. The general arrangement seems uniform, though there are differences of detail. The chariot pole (*ῥυμός*) passes from below the chariot between the horses. An upright pin (*ἔστωρ*) passes through the pole (slabs xiii., xviii., xix., xxiii). At this point the yoke (*ζυγόν*) was secured by a ring (*κρίκος*) and by the yoke-band (*ζυγόδεσμον*) (Hom. *Il.* xxiv.). The near

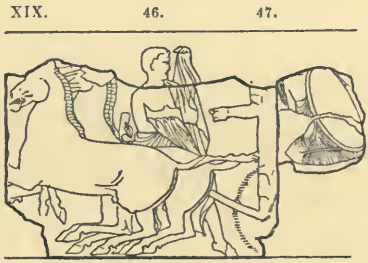

Fig. 12.—North Frieze, slab xix.

end of the yoke, foreshortened and turned back, is visible on slabs xviii., xix., xxi., xxiii. On slabs xix., xxi. the yoke appears to be kept in position by a piece of metal passing from the top of the pin to the pole, which may, perhaps, serve instead of the ring. On slab xix. there appears to be a loop of a leather thong on each side of the piece described. This may be a part of the yoke-band. The reins were usually guided by two rings attached to the yoke or to the pole, but these do not appear to be shown on the frieze. It is easy to see on slabs xviii., xix., xxi., that the yoke was only fixed to the two middle horses, the outer pair being attached by traces.

The next slab (xix.) is a cast from the original at Athens, which is broken away on the right, so that all that remains of the charioteer (No. 47) is his right hand. At the side of the horses is a marshal (No. 46), who turns towards the chariot following on the right. Carrey's drawing supplies the upper part of this figure, and shows that he was holding up with his left hand the end of his mantle, apparently as a signal to the advancing procession. In fig. 12, slab xix. has been drawn in juxtaposition with the hitherto unplaced fragment No. 345, *12*. This slab was discovered in 1834. XIX.

Slab xx. is now lost, but a horse's head now at Athens (No. 345, *13*; Michaelis, pl. 12, xx.) may perhaps belong to it. XX.

Slab xxi. contains the bodies and hind quarters of the horses drawing the chariot seen on slab xxii. Between the charioteer (No. 48) and his horse is a fragment, showing the front of the chariot, and the tails of the horses, of which the original is at Athens, and which is not figured in Michaelis. XXI.

48, 49. On the left of slab xxii. is a chariot with the charioteer (No. 48) and apobates (No. 49) who is stepping into the chariot. On the right of this slab is an attendant (No. 50) standing at the heads of the horses of the last chariot group. The lower fragments of this slab are at Athens. The left-hand upper corner, which was wanting in the time of Stuart, was brought home by Lord Elgin. The upper fragment next to it, was once in the possession of the Society of Dilettanti, and was presented by that body. It had probably been brought from Athens by Chandler. XXII.

Stuart, 2nd ed., II., p. 50, note C.

The chariot group represented on slabs xxii., xxiii. is represented as standing still, and was probably the last XXIII.

325. chariot in the procession. This slab is shorter than any of the others representing chariot groups. Part of the
52. head of the apobates (No. 52) is supplied in plaster from the original fragment at Athens. A fragment of an apobates, which may well belong to the figure No. 52, has recently been fitted to the left of slab xxiv., thus proving that No. xxiv. is the first slab of the cavalry, and making it very probable that No. xxiii. is the last slab of the chariots. This fragment, incorrectly drawn, is assigned by Michaelis to slab xxviii. of the south side.

54–109. From this point to the north-west angle of the frieze we have a continuous procession of Athenian cavalry. The horsemen advance in a loose throng, in which no division into ranks or troops, nor indeed any settled order, can be made out. The groups, being very crowded, are carried on from slab to slab continuously, so that the vertical lines of the joints intersect the figures, while on the western frieze, on the contrary, the groups, being more scattered, are always completed on single slabs. The general effect of a body of horse in rapid movement is admirably rendered in the composition of the northern frieze, and is particularly fine in slabs xxx.–xlii., in which the effect has not been marred by mutilation. Though the entire composition is pervaded by the same general motion, a wonderful fertility of invention is shown in the arrangement of the successive groups. In the one hundred and twenty-five mounted figures in this cavalcade we do not find one single monotonous repetition. XXIV.–XLII.

Though the horses bound along with a fiery impatience, which seems at every moment ready to break loose from all control, these irregular movements never disturb the even hand and well-assured seat of the riders. Thus, as the cavalcade dashes along like a torrent, a rhythmical effect is produced by the contrast of the impetuous horses and their calm, steadfast riders.

In this part of the frieze there is great variety in the costumes and accoutrements of the horsemen. Crested helmets are worn by Nos. 59, 62; flexible leather caps by Nos. 84, 93, 96; a taenia by No. 97, and a petasos by No. 105. Some figures wear high boots with flaps at the knee as Nos. 98, 103, &c., while others wear boots without flaps as Nos. 90, 91, 92; a few have bare feet, as Nos. 72, 87, 89. The usual dress is a sleeveless chiton and a cloak. Some riders, however, wear a chiton only, as Nos. 59, 60 63, 72, &c., and others wear a cloak only, as Nos. 64, 76, 79, 87, 94. It may be mentioned that, according to Theophrastus, it was a mark of the man of small ambitions, when he took part in a cavalry procession, to give all his garments to a slave to carry home except only his cloak, in which he would display himself, walking about the agora. The chiton may have either one girdle, as No. 72, or two girdles, as Nos. 57, 59, &c. In a few instances it has long sleeves, as in Nos. 73, 75, 80, 84, 97, 98, 109. Two riders wear a cuirass, viz. Nos. 62, 92. The reins and bridles were in nearly every instance of bronze, marked by rivet holes behind the horse's ear, at his mouth and in the rider's hands. Marble reins are seen in the right hands of Nos. 98, 103.

Slab xxiv. is shown, as has been already stated, to have contained the first of the cavalry, by the figure of the 52. apobates which has been fitted to its left side. Neither this fragment nor that at the upper right hand corner have been engraved by Michaelis. XXIV.

Slab xxv. was complete when drawn by Stuart. Only 57. a fragment, containing part of No. 57, now survives. This is not inserted, in its place in the frieze, but is fixed beside the south door to the Elgin Room. XXV.

Slab xxvi. is proved by Stuart's drawing to be continuous with the fragmentary slab xxv. Between slabs xxvi. and xxxi. the order is uncertain. The arrangement of plate XXVI.-XXXI.

325. 13 of Michaelis has been followed. It may be assumed that a slab (xxvii.) is lost between xxvi. and xxviii., which may have included the fragment No. 345, *15*. Slab xxx. when complete may have fitted to xxix.; but, as it has the joint preserved on the right, there can be no doubt that it did not fit to No. xxxi. Between these two, therefore, another slab may be supposed to be missing. The three slabs enumerated as lost, viz. xx., xxvii., and the

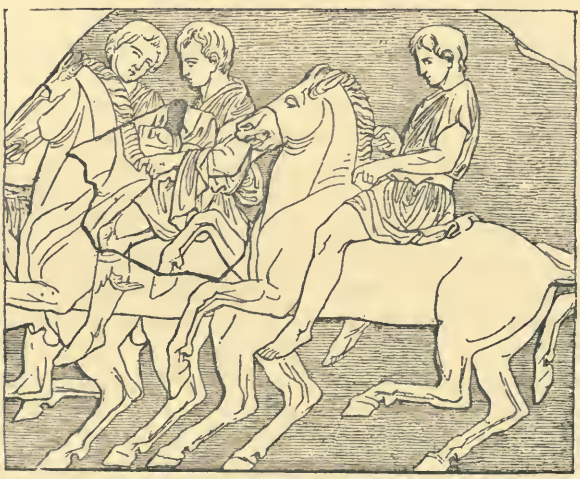

Fig. 13.—Slab xxv. restored from Stuart (from Michaelis).

slab between xxx., xxxi., may be supposed to have been about 12 feet long. The missing part of xxx. may be 2 feet. Of the 25 ft. 10 in. of the frieze lost without record 14 feet are thus accounted for; the remaining 11 ft. 10 in. may be due to the loss of two more slabs, containing a chariot group, or to miscalculated proportions in Carrey's drawing.

Slab xxviii. is original; slabs xxix.–xxxi. are casts from

the originals at Athens; No. 65 (on slab xxix.) is a marshal beckoning to the riders.

The fragment (in slab xxxii.) containing the head of XXXII.
75. No. 75 and the horse's head, having been discovered in 1850 in the collection of Sculptures at Marbury Hall in Cheshire, was presented to the Museum in 1850 by J. H. Smith Barry, Esq., the owner of that collection. A small fragment, cast from the original at Athens, and added to slab xxxiv., is not engraved by Michaelis.

The fragment (in slab xxxv.) which contains the head XXXV.
85. of No. 85 and of a horse, after having been in the possession of the Society of Dilettanti, passed from that body to the Royal Academy, by whom it was presented to the British Museum in 1817.

The fragment (in slab xxxvii.) containing the head of XXXVII.
89. No. 89 and a horse's head, of which a plaster cast is adjusted to the marble, is now at Athens.

97. The head of No. 97, on slab xxxix. was formerly in the XXXIX. Pourtalès Collection, at the sale of which in 1865 it was purchased for the British Museum, and inserted in its place on the frieze.

On the last slab of the north side, the procession is still XLII. in a state of preparation, so that this slab prepares a transition to the west side. In the foreground is a rider
107. (No. 107), standing by his rearing horse, whom he holds by the rein with his right hand. In the background beyond
106. this group is a mounted figure (No. 106), so entirely concealed by the rearing horse in the foreground that the only evidence of his presence is his right hand advanced just beyond his horse's shoulder point.

109. To the right is a rider (No. 109) standing by his horse, and in the act of drawing down his chiton under his
110. girdle in front, while a youthful attendant (No. 110) assists him by pulling it down behind, or perhaps by tying the lower girdle over which the folds were drawn.

325. The attendant carries on his shoulder a folded chlamys, probably that of his master.

West Frieze of the Parthenon.

326. The west side of the frieze contains a continuation of the procession of the north side, but here the procession is mainly in course of preparation, and the scene may be supposed to be laid in the Cerameicos. In part, doubtless, on account of the character of the subject, in this part of the frieze there is less continuity of composition than elsewhere. The subjects are disconnected, and are usually on single slabs, and seldom carried over a joint. There is the same variety of dress and accoutrements here as among the riders of the north side; but there are more figures in armour (Nos. 3, 7, 11, 12, 18, 20). It may be noted, as showing that the west and north sides were produced by different hands or at different times, that on the west side the bridles were fixed to the heads of the horses by four rivet holes, not by two, as on the north.

Slabs i., ii. are originals brought by Lord Elgin. The remainder of this side (with the exception of No. 27) is cast from the original slabs, which are still in position on the temple.

Two sets of casts of this frieze are exhibited in parallel lines. The upper series is taken from moulds made from the original marble in 1872; the lower series from moulds made at Athens, at the time of Lord Elgin's mission. A comparison of these two sets of casts shows how much the frieze has suffered from exposure to weather during seventy years. As the frieze is still in position and unsheltered, it must be presumed that the decay of the originals continues.

1. The single figure (No. 1) at the north-west angle is evidently a herald or marshal directing the march of I.

the cavalry. In like manner Hippias, or, according to Aristotle, Hipparchos, was in the outer Cerameicos, "arranging how each part of the Panathenaic procession ought to go forward," when he was attacked by Harmodios and Aristogeiton. (Thuc. vi., 57; Aristotle, Ἀθ. πολ. ed. Kenyon, 18.) His right hand probably held a staff of office, as the bent fingers are not closed. This figure is repeated, in a plaster cast. Then follow two mounted figures
2, 3. (Nos. 2, 3); in the hair of No. 2 are holes in which II.
4. probably a metal wreath was inserted. No. 4 raises both III.
hands as if to open his horse's mouth for the insertion of
6. the bit. Behind the horse stands a youth (No. 6), either the groom or attendant; his hands may have held a bridle.
5. A bearded man (No. 5), probably a marshal, turns towards the youth as if addressing him. Then follow two more
7, 8, 9. mounted figures (Nos. 7, 8), and a youth (No. 9), standing IV., V.
by his horse, and turning round to his mounted com-
10. panion (No. 10), behind him. Next comes a horseman VI.
11. (No. 11), distinguished from all the figures in the frieze by his richly decorated armour. On his head is a crested helmet, on the crown of which is in relief an eagle with outstretched neck. A hole a little behind the temple shows where a wreath has been inserted. His body is protected by a cuirass, on the front of which is a Gorgon's head in relief, intended as a charm, to avert wounds from the most vital part; on the shoulder-straps are lions' heads, also in relief. Between the breast-plate and back-piece of the cuirass is an interval at the sides, which is protected by flexible scale armour (θώραξ λεπιδωτός). Below the girdle are flaps (*pteryges*) made of leather covered with metal, which at the upper ends are united to the girdle. Under the cuirass appears a chiton without sleeves. The horse of No. 11 is one of the few on the frieze that have all four legs off the ground. (Cf. north, 91, 97; west, 19; south, 14, 30.)

326. 12. No. 12 is on foot, and stoops forward, looking towards the procession advancing from the right. His left foot is raised on a rock, and he appears from the action of his arms to be tying his boot.

13, 14. The next slab contains two mounted figures (Nos. 13, 14). No. 14 wears a mantle of skin. He is the only figure, VII.

15. on this side of the frieze, thus decorated. No. 15 stands at VIII. the side of a rearing horse, trying to control him. The violence of the action is shown by the muscular strain and the disordered dress of this figure, who wears a chiton, *exomis,* over which is a chlamys flying behind his back. On his head is a leathern cap. The attire of this figure is precisely similar to that of No. 8 and No. 19.

16–21. Then follow six mounted figures (Nos. 16–21), all moving IX.–XI. rapidly to the left. One of these (No. 17) wears the petasos, a flapping, broad-brimmed hat used by travellers. From No. 22 onward to the south-west angle, none of the figures are mounted. The first group (Nos. 22–24) is XII. not unlike that already described (Nos. 4–6). A youth

22. (No. 22) stands at the horse's head, and seems to be holding the reins. At the side of the horse stands a taller figure (No. 23), holding up his right hand as if giving an order to a person at some little distance. In his left hand he holds a short wand. This figure seems to be a marshal, though his dress, a chiton girt at the waist and a chlamys, differs from that of all the other marshals on the frieze, while it frequently occurs among the riders. Behind the

24. horse is a youth (No. 24) who, from his stature and attitude, is a groom or attendant; a thick garment is cast over his shoulders. Next is a much mutilated figure

25. (No. 25), who seems to be pressing his right foot against XIII. the heel of his horse's right fore leg to make him extend himself so as to lower his back for mounting. Behind this figure a horse springs forward, free from the control

26. of his rider (No. 26), who has let him go in order to assist XIV.

27. a comrade (No. 27). This latter figure tries to master a rearing horse, who threatens to escape from his control. In the upper portion of this figure a fragment from the original marble is adjusted to the cast. This fragment was brought from Athens many years ago, and presented to the Museum by M. J. J. Dubois in 1840. The next
28. figure (No. 28) stands at his horse's head, and behind him XV.
29. is a rider (No. 29) not yet mounted, who is drawing on his left boot in an attitude very similar to that of No. 12; his right boot lies at the side of the rock on which his left foot is raised. The horses of both these figures, in contrast to the preceding group, stand tranquilly waiting to be mounted. The last figure on the western frieze
30. (No 30) on the return of the first slab of the south side XVI. stands holding up an ample mantle on his left arm, and seems to be putting it on. From the size of the mantle this figure might be that of a marshal, though his youthful appearance suggests that he is a rider.

South Frieze of the Parthenon.

327. In following the procession along the south side from west to east, we pursue one branch of the procession which corresponds in the main with that on the north side. The main difference is that on the south the victims consist of cows only, while on the north there are sheep as well as cows. It may therefore be the case that this side represents the Hecatomb offered by the Athenians themselves. All the victims are cows, in accordance with Greek ritual, which ordained the sacrifice of male animals to a God, and female animals to a Goddess.

The left-hand side of slab i. is still on the Parthenon; I.
1–4. the right-hand portion, containing the figure, No. 4, was presented to the Museum by the late Mr. C. R. Cockerell. A marshal (No. 1) stands at the angle; the first horse-

327. man (No. 2) advances at a walk, thus conforming to the rule that the movement is always gentle at an angle of the frieze. The horsemen of this slab all wear chiton, chlamys, boots, and a leather cap with a flap (*katablema*) hanging over the nape of the neck.

Slab ii. is cast from the original on the Parthenon, II.
5–7. which is in a very mutilated condition (cf. No. 345, *16*). Of No. 7 nothing now remains on this slab, but a bit of his drapery, and on slab iii. his right foot and his horse's III.
nose and forelegs. Slab iii. was complete on the left edge in the time of Stuart, who gives the head and forehand of
8–9. the horse of No. 7. The horseman (No. 8) wears a chlamys only, which is cast back so as to show the entire right side of the body. This is the only figure on the south frieze who is so little clad.

10–12. On slab iv., the greater part of which still remains on IV.
the Parthenon, are the remains of three figures (Nos. 10, 11, 12). On the right side are two fragments of this slab, brought away by Lord Elgin, one of which only is given by Michaelis. The other has been since discovered in the magazines of the Museum.

[At this point it has been necessary to interrupt the sequence by placing slabs xiv., xv., xx. on the sides of the pilaster. These slabs are described below in their respective places.]

12–14. On slab v., No. 13 wears a close-fitting cuirass, but is bare- V.
headed. Compare the figures 26–35, and the description of Theagenes in the passage of Heliodorus, quoted on p.148.

15–25. Slabs vi.–ix. contain unarmed Athenian horsemen, riding VI.–IX.
bare-headed and for the most part wearing chiton with double girdle and boots only. The head of the rider, No. 15, is unfinished. The horses at this part of the frieze have manes with a large forelock turned upwards.

There is a break in the composition at the beginning X.–XIII.
of slab x., and a change of subject is marked by the

26–37. group not being carried across the joint. The figures (Nos. 26–37) on slabs x.–xiii. are evidently arranged in two ranks of six horsemen each, and are distinguished from most of the riders in the southern cavalcade by wearing a cuirass under which is a short chiton. Three of these figures (Nos. 33, 36, 37) have a cuirass consisting of a breastplate and backpiece, which are united at the sides by a strip of flexible scale armour. From the cuirass hang down the flaps, which protected the loins. These cuirasses also have shoulder straps. The riders, Nos. 26–36, wear the plain cuirass, rigid and close-fitting (*θώραξ στάδιος*). All the riders in this part of the procession wear high boots with a flap turning over below the knee. They are all bareheaded except No. 36, who wears a cap or helmet with a flap behind; No. 33, who also wears a cap; and No. 35, who has a diadem over which must have been a metallic wreath, as there are four holes for its attachment on the crown of the head. A chlamys hangs from the left arm of Nos. 26, 27, 28. Slab xiv., which is a cast from the original at Athens, and slab xv. are now exhibited on the pilaster. Slab xvi., which is also a cast from the original at Athens, is in its place. Slab xiv. contains the head of the horse of No. 37. In front of it is a space marking a division, and another XIV.–XVI.

38–43. body of six horsemen (Nos. 38–43). These appear to be uniformly dressed in helmet, chiton without cuirass, and boots, and, although the positions of xv., xvi. are conjectural, the sequence proposed seems highly probable. In front of No. 43 there is a space similar to that between Nos. 37, 38. On the right side of xvi. is the outline of a horse's crupper, and floating above it in the air appears to be the long end of a mantle of skin such as is worn by No. 14 in the west frieze; behind No. 44 appears to be part of a garment of the same texture, the outline of which is seen above the horse's hind quarter. It is, however, doubtful

327. whether xvi. and xvii. joined each other. Perhaps between them was a slab in which the horsemen wore similar mantles of skin.

From this point the military order of the procession becomes less marked, or is obscured by the defective state of the marble. There is also more variety in the costumes of the riders.

Slab xvii. is a cast from the original at Athens. Since XVII.
the publication of the work of Michaelis, two fragments have been adjusted on the right, which prove the connection of the slab with No. xviii. by supplying the hind

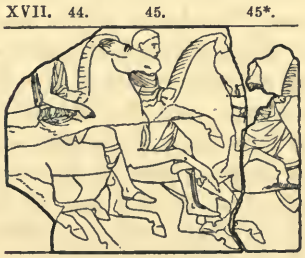

Fig. 14.—South frieze, slab xvii.

quarters of a horse of which the rest has been in xviii. These two fragments, which were unknown to Michaelis, also supply the forehand of another horse and the body
45*. of the rider (No. 45*) from the waist to below the knee (see fig. 14).

The original of slab xviii. is at Athens, and was in its XVIII.
present mutilated condition when drawn by Carrey.

The cast of the small fragment at the upper left-hand XIX.
47. corner of slab xix., giving the mane of the horse of No. 47, has been added since the publication of the work of Michaelis. For a fragment engraved by Michaelis, as
48. the head of No. 48, cf. No. 345, *18*.

Slab xx. (on the pilaster) is a cast from the original XX.

at Athens. This slab, which now only contains parts of the legs of two horses and a rider (No. 48) was nearly complete in the time of Carrey and contained two riders wearing petasoi or broad-brimmed travellers' hats.

51. In slab xxi. the head of the horse of No. 51 and the XXI.
52. head and shoulders of No. 52 are supplied by casts from originals at Athens. The fragment containing the head
53. of No. 53, a figure wearing a petasos, does not appear in the plate of Michaelis.

Slab xxii. and slab xxiii., which, with the exception of XXII., a small fragment, is only preserved in Carrey's drawings, XXIII. contained the leading horsemen of the procession. Those on slab xxii. are evidently pulling up their horses, while the two horsemen on slab xxiii. are going at a foot-pace. All the paces of the horse are thus displayed within a short distance, at this part of the frieze. In slab xxii. a fragment containing a horse's head and the mane of another horse, which Michaelis assigns to the team on slab xxiv., has been since adjusted to its place in front of No. 56; to this has been fitted the small fragment of the corner of slab xxiii.

The horsemen are immediately preceded in the procession by the chariot-groups. Carrey draws eight chariots, XXIV. XXXIV. of which four partially survive and four are totally lost. On the other hand, a part remains of two groups (slab xxix.), of which there is no trace in Carrey's drawings. These, therefore, must probably be placed in a break in the sequence of slabs indicated by Carrey. Originally there must have been not fewer than ten chariot groups. In each the charioteer is accompanied by an armed warrior; but here the armed figure is not like the apobates of the northern frieze in the act of stepping out of the chariot in motion, but stands either in the quadriga or (if it is not in motion) by its side.

327. Therefore Michaelis supposes that, while the chariots on the north frieze have reference to that contest in which armed apobatae took a part, leaping off and on to the quadriga during the race, the chariots in the south frieze suggest the chariots of war, *harmata polemisteria*, in which an armed hoplite stood in the chariot by the side of the charioteer. Each chariot group, when complete, is seen to be accompanied by a marshal.

Of the two figures in the chariot of slab xxiv., nothing XXIV.
now remains but part of the shield and left arm of the
58. hoplite (No. 58), with a fold of drapery hanging from the arm. The upper part of the slab was wanting in the time of Carrey, but he gives the legs of the hoplite, who, like the corresponding figure in slab xxv., was standing by the wheel of the chariot, of which a small portion remains. This position shows that both these chariots were represented at the moment before they started. In the shield of No. 58 are two rivet holes for the attachment of a bronze handle. In the upper hole the metal still remains. Similar rivet holes occur in the shields of Nos. 61 and 66. Michaelis supplies the heads of the horses on this slab by a fragment which belongs to the cavalcade of horsemen. (See slab xxii., above.)

The connection between slabs xxiv. and xxv. is proved by a fragment which has been added to the lower corner on the right of slab xxiv. since the work of Michaelis was published. This fragment, of which the original is at Athens, gives part of the wheel of the chariot of xxv. and the forefeet of the horses of xxiv.

In slab xxv. the horses' heads now wanting are given XXV.
60. in Carrey's drawing. Of the charioteer (No. 60) very little is now visible but part of his drapery. The armed
61. figure (No. 61) in this chariot group, whose appearance is more youthful than that of the other hoplites in this part of the frieze, wears a chiton with a double girdle

and a chlamys. Near the edge of his shield are two rivet holes for a bronze handle; in the upper one the
62. metal still remains. The marshal (No. 62) standing at the side of the horses stretches out his right hand towards the charioteer with the forefinger extended, a gesture which indicates that he is giving an order. The rivet holes on the horses' crests show that the reins were of bronze.

Slabs xxvi., xxvii., of Michaelis, contained two chariot groups which we only know through Carrey's drawings. In both the horses are springing forward; cf. No. 345, *20.* XXVI., XXVII.

Michaelis inserts to represent slab xxviii. a fragment which belongs to the north side, slab xxiv. XXVIII.

The lower corner on the left side of xxix. has been cast from a fragment at Athens, which has been identified since the publication of the work of Michaelis. This fragment supplies the missing part of the wheel and a small piece of flying drapery belonging to one of the figures in the chariot. In this group the marshal at the side of the chariot is wanting. On the right-hand edge of this slab, just above the horses' forelegs and close to the joint, is part of the outline of a shield. This shield must have belonged to one of the figures in the chariot following on the next slab; it is evident, therefore, that between xxix. and xxx. was another slab, now lost, which we cannot recognise in any of Carrey's drawings. XXIX.

66. The armed figure (No. 66) wears the Corinthian helmet, which does not occur elsewhere on the frieze. The handle of his shield was of bronze, of which a small portion still remains in the rivet hole. Other rivet holes on the crests of the horses show that the reins and the *hestor* for attaching the yoke to the pole were also of bronze. Here, as in xxix., the marshal is wanting. The horses' heads, which are treated with more freedom on this slab than elsewhere on the frieze, are of extraordinary beauty. XXX.

327. On slab xxxi., as in the preceding, the reins and the hestor were of bronze. XXXI.

Slabs xxxii.–xxxiv. are now wholly lost, except in Carrey's drawings. They contained two chariots, both at a standstill, or moving slowly, and the four last persons of the crowd on foot. XXXII.–XXXIV.

Slabs xxxv., xxxvi., and part of slab xxxvii. contained the remainder of the persons on foot. Fragments of xxxv. and of xxxvi. (original at Athens) alone remain, although the slabs were complete in the time of Carrey. The figures as he draws them appear to be elderly men, eighteen in number, and resembling in attire and general character the Thallophori who have been already noticed on the northern frieze. All are clad in the himation. XXXV.–XXXVII.

72. Michaelis thinks that No. 72 holds in his left hand a small object shaped like a clarionet, but he appears to
73. have mistaken the right arm of No. 73 hanging down for this object. Between these supposed Thallophori and the victims Carrey inserts four figures, two of whom hold in their left hands some object like a square tablet, which may be the bottom of a lyre, as this is the place in the procession where the musicians might be expected, if the arrangement on this side corresponded with that on
79*. the north side. The fragment (No. 79*) representing the upper part of a Scaphephoros carrying a tray must also belong to this part of the frieze, and is therefore here inserted. It is cast from the original at Athens, which was not known to Michaelis. It probably implies that one slab was wanting here, as well as the second half of slab xxxvii., of which Carrey seems to have only drawn the first half.

The remainder of the south frieze is occupied with the procession of victims for the sacrifice. Cows only are here represented, and, as has been observed, this may indicate that we have here the native Athenian XXXVIII–XLV.

part of the procession. The order in which these slabs are exhibited differs from that given by Michaelis in *Der Parthenon*, pl. 11., because slab xliii., No. 84 (= Michaelis, No. 126; cf. 345, 22), which is the top left corner of a slab, has been proved to join to the right side of xli. Other changes have also been made, but the slab numbers of Michaelis have been preserved for convenience of reference, and the order now stands:—xli., joined by xliii., No. 84 (= Michaelis, No. 126); xxxix., which may join xliii.; xl., which joins xxxix.; xxxviii., which may perhaps join xl.; after an interval of one slab, xlii.; xliii., Nos. 100, 101 (= Michaelis, 127, 128); xliv., the corner slab. Michaelis has proposed a revised arrangement in *Arch. Zeit.*, 1885, p. 57, which agrees with the foregoing, except that slabs xxxviii. and xlii. are transposed. Michaelis holds that xlii. joins xl., and xxxviii. joins xlii. This arrangement suits the conditions as to space, but the suggested joinings are very doubtful.

Each cow is escorted by two youths, one on each side, and a third figure, perhaps a marshal, at the head. Those of the escort who are on the side of the spectator are represented in vigorous action, guiding and restraining the animals by ropes, which may have been painted on the marble. All are clad in the himation, which in the figures actively engaged in controlling the cattle is worn so as to leave one or both shoulders free. Compare the description of Heliodorus, p. 147. In slab xxxix. the
85. action is very animated. The youth, No. 85, leans back with his foot pressed against a rock, to restrain the cow. This motive is a favourite one in fifth century art. Compare the west frieze, No. 15; a metope of the Theseion representing Theseus and the bull of Marathon; the balustrade of the temple of Nikè Apteros (No. 429); and vase paintings as in *Journ. of Hellen. Studies*, ii., pl. 10.

In slab xl. the left lower corner is added in plaster,

327. from the original fragment at Athens. In slab xxxviii. the cow's right horn must have been carved in the round, only the tip being attached to the background of the
96. relief. In slab xlii., No. 96 has both hands raised to his head, as if adjusting a wreath. Compare the north frieze, No. 25. What was the number of cattle in this part of the frieze cannot now be ascertained, but there is evidence that there were at least nine, and more probably ten.

Michaelis (*Arch. Zeit.*, 1885, p. 57), in placing xlii. after xl., makes the right hand seen on the left of xlii. to be
91. the hand of No. 91 (= Michaelis, No. 115), and the portion of a cow's belly seen between 90 and 91 to be part of the cow on the left of xlii. It is to be noticed that the hind legs of this cow have been altogether omitted.

There is a curious inequality in the depths of the relief in this part of the frieze. Slabs xxxix., xl. are worked more in the round than the remaining groups with cattle.
100, 101. The fragment with the two heads, Nos. 100 and 101, may be, as Michaelis suggests, a part of the corner slab
102. xliv., the two parts at present numbered as 101, 102 being different parts of the same figure. The positions of the head and the foot appear to agree. On the other hand, the surfaces of the two fragments have weathered very differently.

On the return face of slab xliv. is the marshal, who forms the first figure of the east frieze, and makes a connection between the two sides, by looking back, as if to the advancing procession.

In the following conspectus of publications of the frieze, only the *Museum Marbles* and the work of Michaelis, and the photographic reproductions are referred to in detail. For a fuller list of early publications the reader is referred to the work of Michaelis. Deficiencies in the published illustrations, as compared with the present state of the frieze, are noted in the description. In the fourth column C. indicates that the slab was drawn by Carrey; S. that it was drawn by Stuart, and published in the *Antiquities of Athens*, II., chap. i., or IV., chap. iv., pls. 11–14.

A diagram showing all the slabs drawn by Stuart is given in *Antiquities of Athens*, II., chap. i., pl. 30. P. indicates that a slab was drawn by Pars, during the Dilettanti Expedition, and was published in the *Antiquities of Athens*, IV., chap. iv, pls. 6–10, 15–28. W. denotes slabs published, from drawings of Pars, in the *Museum Worsleyanum*.

PARTHENON FRIEZE, EAST SIDE.

MICHAELIS, *Der Parthenon*, Pl. 14.	*Museum Marbles*, Pt. VIII.	Mansell's Photographs.	Early Drawings, &c.
Slab. I.	Pl. XXXIX.	684	C.
II.		684	C.
III	XXXVIII., XXXVII.	685, 686	C.S.
IV.	XXXVI., I.	687, 688	C.S. Brunn, *Denkmaeler*, Nos. 106, 107.
V.	II., III., IV.	689, 690	S.W. Brunn, *Denkmaeler*, Nos. 108, 109, 110.
VI.	V., VI.	691, 692	C. Baumeister, p. 1187.
VII.	VII.		C.
VIII.	VIII.	692*a*	C. S.
IX.			C. S.

The East Frieze is also published by the Stereoscopic Company, Nos. 1–13.

PARTHENON FRIEZE, NORTH SIDE.

MICHAELIS, Pl. 12, 13.	*Museum Marbles*, Pt. VIII.	Mansell's Photographs.	Early Drawings.	MICHAELIS, Pl. 12, 13.	*Museum Marbles*, Pt. VIII.	Mansell's Photographs.	Early Drawings.
Slab. I.–V.	Pl. VIII.		C. S.	Slab. XIV.	Pl. IX. B.	654	C. S.
VI.		656	C.	XV.–XVI.			C.
VII.–XI.			C. (except X)	XVII.	XI.		S. W.
				XVIII.	X. C.	653	
XII.	IX. A.	655	C. S.	XIX.			C.
XIII.			C.	XX.			

PARTHENON FRIEZE, NORTH SIDE—*continued.*

MICHAELIS, Pl. 12, 13.	*Museum Marbles*, Pt. VIII.	Mansell's Photographs.	Early Drawings.	MICHAELIS, Pl. 12, 13.	*Museum Marbles*, Pt. VIII.	Mansell's Photographs.	Early Drawings.
Slab. XXI.	Pl. X. D.	652		Slab. XXXII.	Pl. XV.	646	P. W.
XXII.	XII.	651	S.	XXXIII.	XVI.	645	P. W.
XXIII.	XII.	650	S.	XXXIV.	XVI.	644	P. W.
XXIV.	XIII. A.	649		XXXV.	XVII.	643	P. W.
XXV.			S.	XXXVI.	XVII.	642	P. W.
XXVI.	XIV.	648	S.	XXXVII.*	XVIII.	641	P. W.
XXVII.				XXXVIII*	XVIII.	640	P. W.
XXVIII.	XIII. B.	647		XXXIX.	XIX.	639	P.S.W.
XXIX.				XL.	XIX.	638	S. W.
XXX.				XLI.	XX.	637	S. W.
XXXI.				XLII.	XXI.	636	S. W.

* Slab XXXVII. is given by Brunn, *Denkmaeler*, No. 113; Slab XXXVIII. = *Denkmaeler*, No. 114; Slab XLII. = *Denkmaeler*, No. 115. The North Frieze is also published by the Stereoscopic Company, Nos. 14–38.

PARTHENON FRIEZE, WEST SIDE.

MICHAELIS, Pl. 9.	*Museum Marbles*, Pt. VIII.	Stereoscopic Company's Photographs.	Early Drawings.	MICHAELIS, Pl. 9.	*Museum Marbles*, Pt. VIII.	Stereoscopic Company's Photographs.	Early Drawings.
Slab. I.	Pl. XXII.	No.	C.P.W.	Slab. IX.	Pl. XXIX.	No. 46	C.P.W.
II.	XXII.	39	C.P.W.	X.	XXX.	47	C.P.W.
III.	XXIII.	40, 40A	C.P.W.	XI.	XXXI.	48	C.P.W.
IV.	XXIV.	41	C.P.W.	XII.	XXXII.	49	C.P.W.
V.	XXV.	42	C.P.W.	XIII.	XXXIII.	50	C.P.W.
VI.	XXVI.	43	C.P.W.	XIV.	XXXIV.	51	C.P.W.
VII.	XXVII.	44	C.P.W.	XV.	XXXV.	52	C.P.W.
VIII.	XXVIII.	45	C.P.W.	XVI.	XXXV.	53	C.P.W.

PARTHENON FRIEZE, SOUTH SIDE.

MICHAELIS, Pl. 10, 11.	*Museum Marbles*, Pt. VIII.	Mansell's Photographs.	Early Drawings.	MICHAELIS, Pl. 10, 11.	*Museum Marbles*, Pt. VIII.	Mansell's Photographs.	Early Drawings.
Slab. I.	Pl. LVI.	661	S.	Slab. XXIII.	Pl.		C.
II.			S.	XXIV.	XLVII.	672	C.
III.	LV.	658	S.	XXV.	XLVII.	673	C.
IV.			S.	XXVI.			C.
V.	LV.	659	S.	XXVII.			C.
VI.	LIV.	660	S. W.	XXVIII.			
VII.	LIV.	657	S. W.	XXIX.	XLVI.	674	
VIII.	LIII.	662	S. W.	XXX.	XLV.	675	C.
IX.	LIII.	663	S. W.	XXXI.	XLV.	676	C.
X.*	LII.	664	S. W.	XXXII.			C.
XI.*	LII.	665	S. W.	XXXIII.			C.
XII.	LI.	666	S.	XXXIV.			C.
XIII.	LI.	667	S.	XXXV.	XLIV.	677	C.
XIV.				XXXVI.			C.
XV.	L.	668		XXXVII.			C.
XVI.				XXXVIII.	XLIII.	678	
XVII.				XXXIX.	XLII.	679	
XVIII.			C.	XL.	XLI.	680	S.
XIX.	XLIX.	669	C.	XLI.	XLI.	681	S.
XX.			C.	XLII.	XL.	682	
XXI.	XLIX.	670	C.	XLIII.			
XXII.	XLVIII.	671	C.	XLIV.	XXXIX.	683	

* Slab X. is given by Brunn, *Denkmaeler*, No. 111; Slab XI. = *Denkmaeler*, No. 112. The South Frieze is also published by the Stereoscopic Company, Nos. 53–97.

FRAGMENTS OF THE PARTHENON SCULPTURES.

Numerous small fragments of the Parthenon sculptures were taken from Athens either by Lord Elgin, or by travellers who visited Athens. Others have been more recently discovered in excavations on the Acropolis, or on its south slope, and are still at Athens. Casts of all such fragments, so far as they could be obtained, are now in the British Museum. As far as possible the fragments have been adjusted in their correct positions on the sculptures, and have been described in their respective places in this Catalogue. Of the remainder all the original marble fragments, and the most interesting of the casts, are exhibited in the Elgin Room, and are described below.

Marble Fragments attributed to the Pedimental Sculptures.

328. Fragment of colossal head. According to Hamilton's Memorandum, this fragment was discovered built into a Turkish house at the west front of the temple. It contains the upper part of a face and head. The sockets of the eyes are hollow, and must have once contained eyes composed of ivory, precious stones, or enamel. (An ivory eye, which must have belonged to a colossal statue, was found in the temple of Athenè, at Ægina, and is engraved in Cockerell, *Temples at Ægina and Bassæ*, pl. 12, fig. 4. Cf. also *Arch. Anzeiger*, 1889, p. 102). The surface of the marble is highly polished, and traces of red colour have been remarked in the hair. The back of the head is worked in a peculiar way, to a plane surface, such as might be required if this was a head from a pediment, on account of the cornice above. The hard, conventional style, however, is not in

accordance with that of the pedimental sculptures. This fragment was formerly thought to belong to the Athenè of the western pediment, to which its scale would correspond, but there are no other grounds for the attribution.

Height, 10 inches. *Synopsis*, No. 101 (118); *Mus. Marbles*, VI., pl. 16; Michaelis, pl. 8, fig. 14.

329. Two feet, shod with leather, attached to a plinth. The feet belonged to a figure striding to the (spectator's) right. The left foot was advanced, and bore the weight of the body. Between the feet a stump of a tree is attached to the plinth. The feet appear to be those of a female figure, which in that case must have worn a short chiton. The fragment has been assigned by different writers to the Athenè of the west pediment, which is impossible, on account of the attitude; to the Poseidon, which is impossible, on account of the scale; and to the Athenè of the east pediment, about whom we have no information. It has also, with more plausibility, been assigned to the figure of Hermes (H; see Carrey's drawing), who accompanies the chariot of Athenè on the west pediment. It is, however, unlikely that that figure was shod with leather shoes; and the stump also has to be accounted for. It is very probable that the plinth does not belong to the pedimental sculptures at all, and Sauer's plan of the floor of the pediment seems to leave no room for it. It has been suggested that it is part of an independent group of Athenè and Poseidon, which Pausanias saw on the Acropolis. But as to this there is no evidence either way.

Length, 4 feet 6 inches. *Mus. Marbles*, VI., pl. 8; *Synopsis*, No. 256 (201); Michaelis, pl. 8, fig. 4, p. 194; *Journ. of Hellen. Studies*, III., p. 251.

330. Part of colossal right arm of female figure, bent at a right angle at the elbow. It comprises the upper arm,

from the shoulder, and the upper part of the forearm. This fragment may, perhaps, have belonged to figure G of the west pediment. (See Carrey's drawing.)

Height (to elbow), 1 foot 11 inches. Plate VI., fig. 2. In part given by Michaelis, pl. 8, fig. 40; *Synopsis*, No. 342 (268).

331. Left arm of female figure, bent, from near the shoulder, to a little above the elbow. Drapery, thrown over the arm at the elbow joint, falls partly on the upper and partly on the fore arm. In the drapery of the upper arm is a hole for the attachment of an object in metal. This fragment seems best suited to the figure N. (See Carrey's drawing.)

Length, armpit to elbow, 1 foot 4¼ inches. Michaelis, pl. 8, fig. 26; *Synopsis*, No. 315 (271*).

332. Right arm of female figure, slightly bent, formed of two fragments united at the elbow. This may, perhaps, belong to figure F.

Length, 2 feet 7½ inches. Michaelis (pl. 8, fig. 30) gives the upper arm; *Synopsis* No. 339 (269).

333. Left forearm of female figure, broken off above the elbow (Michaelis, pl. 8, fig. 28). To this is united a cast of a fragment at Athens with the wrist, which is bent a little inwards. The arm must have been bent at the elbow.

Length, elbow to wrist, 1 foot 7 inches. *Synopsis*, No. 314 (272).

334. Forearm of female figure. Michaelis (pl. 8, fig. 29) thinks that it may have belonged either to figure O or W of the west pediment.

Length, 11½ inches. *Synopsis*, No. 311 (264).

335. Fragment of left thigh, above life size. Michaelis (pl. 8, fig. 39) calls this a female fragment, and suggests the nude seated female figure S of the west pediment.

But he seems to be in error as to the sex, and the fragment seems more appropriate to the figure of the boy, E, in the same pediment.

Length, 1 foot. *Synopsis*, No. 312 (267).

336. Fore part of right foot of female figure, resting on a thick sole. The foot belonged to a colossal figure, which can hardly have been other than the Athenè of the west pediment.

Length, 1 foot 1¾ inches (length of second toe, 3¾ inches). Michaelis, pl. 8, fig. 32; *Synopsis*, No. 340 (244).

337. Piece of drapery, which must have hung free, apparently from the shoulder and outstretched right arm of a colossal figure. At the upper extremity is part of a dowel hole, showing that the marble had been attached here by a joint.

Height, 2 feet 1½ inches. *Synopsis*, No. 343 (144).

338. Fragment of right shoulder and arm as low as the deltoid. The upper arm presses against the side. This fragment may belong to the boy P on the left of Q in the west pediment.

Height, 11 inches. *Synopsis*, No. 303 (133).

CASTS FROM FRAGMENTS OF THE PEDIMENTAL SCULPTURES.

339. 1. Colossal female head, slightly turned to its right. The hair was confined in a plait round the head, and also by a wreath or band, which was of metal, as is shown by the holes for its attachment. The nose and mouth have been restored; but the grand style of the antique parts of the head agrees with that of the Parthenon pediments.

It is impossible, however, to determine to which figure the head belongs. It has been assigned by Laborde and others to the Victory (G) who is driving the chariot of

339. Athenè in the west pediment. But it may have belonged to one of the figures N, Q, S, of the same pediment.

The probability that the head is derived from the Parthenon is increased by what is known of its history. It was found in a house of the San Gallo family at Venice. A member of this family, Felice San Gallo, was secretary of Morosini, and may well have taken the head as a trophy from Athens, in 1687. The head passed in 1823 into the possession of David Weber, and afterwards into that of Laborde.

Height, 1 foot 3½ inches. Laborde, *Athènes*, II., pls. facing pp. 228, 230; Michaelis, p. 195; pl. 8, fig. 6; Wolters, No. 561, p. 257.

2. Colossal female head, much defaced. The hair is gathered in a cloth, which passes over the back of the head. Compare the figure in the east frieze, slab vi., No. 39 (Michaelis, pl. 14, No. 40).

Height, 11½ inches. Michaelis, pl. 8, fig. 9; Laborde, pl. 24, fig. 6.

3. Right side of colossal female head. The hair is gathered into a plait from the brow and bound round the head. This fine fragment agrees well in style with the unrestored parts of the head, No. 1, above.

Height, 10½ inches.

4. Fragment of a wing, with a joint for attachment, and a heavy support below. The figure of Victory (J) in the east pediment probably had large wings; but it is difficult to attach this cast to the statue.

Greatest length, 2 feet 6 inches. Michaelis, pl. 8, fig. 11; Laborde, pl. 25, fig. 12; Overbeck, *Ber. d. k. sächs. Ges. d. Wissenschaften*, 1880, pl. 3.

5. Three smaller fragments of similar wings.

One is engraved, Michaelis, pl. 8, fig. 10; Laborde, pl. 25, fig. 17.

6. Portion of chiton, the flowing lines of which greatly resemble the treatment of the Iris? (G) of the east pediment.

Length, 1 foot 6½ inches.

7. Portion of the right side of a draped figure wearing chiton and mantle, and sitting on a rock. Attributed by Michaelis to the west pediment (fig. D or fig. U).

Height, 3 feet 3 inches. Michaelis, pl. 8, fig. 5. See above, No. 304 D.

8. Left knee of seated draped figure, with the fingers of a small hand on it. (West pediment, figs. D, E.) See No. 304, D, E.

Height, 1 foot.

9. Left leg of colossal male figure, bent nearly at a right angle at the knee. It is made up from two pieces, a fragment reaching from half-way up the thigh to below the knee, and the fragment of a leg (Michaelis, pl. 8, fig. 36), reaching to the bottom of the calf.

The scale and the attitude seem to agree well with the figure of Hermes (H) of the west pediment.

Greatest circumference of the thigh, 2 feet 7½ inches.

10. Fragment of the right leg and thigh of a colossal male figure, made up of two pieces, the leg from below the knee nearly to the ankle (Michaelis, pl. 8, fig. 38), and the knee with the beginning of the thigh. This leg is slightly bent at the knee. It is on the same scale as the preceding No. 9, and appears to be in the required position for the right knee of the figure of Hermes (H) in the west pediment.

Height, 1 foot 11 inches.

11. A colossal right foot, broken off at the ankle, and also half-way between the instep and the toes. Less than

339. half of the sole is roughly cut with a drill as if this part of the foot had been slightly raised from the ground. The heel and part of the sole under the instep have been broken away. The scale is rather larger than that of the preceding Nos. 9, 10, and it may therefore be one of the feet of the Athenè in the west pediment.

Length of fragment, 11½ inches. Michaelis, pl. 8, fig. 31; Laborde, pl. 58, fig. 8.

12. Fragment of tail of some serpentine creature having on the back a ridge of projections. This fragment has been thought to be part of the tail of a Hippocamp attached to the chariot of Amphitritè.

Length, 1 foot 6 inches. Michaelis, pl. 8, fig. 17; Laborde, pl. 24, fig. 9.

13. Fragment of left thigh, near the knee, of colossal figure; on it falls a corner of drapery to which is attached a gland. Sauer proposes to assign this fragment to the figure S of the west pediment.

Length, 9½ inches. *Athenische Mittheilungen*, 1891, p. 79.

14. Right thigh and knee of a male figure, rather larger than life. It is very doubtful whether this belongs to the Parthenon.

Length, 10 inches.

15. Fragment of right leg of small figure, broken off above ankle and below knee. It has been attached at the back.

Length, 11 inches.

16. Left hand of colossal female figure clasped round an uncertain object. The hand is broken off at the wrist; the forefinger and middle finger are wanting. There is no evidence that this hand belongs to the Parthenon. The scale, however, is suitable to one of the central figures of

the west pediment. If the hand is derived thence, it is possible that the hand is a hand of Athenè, and that the object it holds is not the base of a torch, as has been suggested, but part of the olive-tree. In that case Athenè would be placing her left hand on a projecting bough of her tree.

Length of third finger, 6¼ inches. Overbeck, *Ber. d. k. sächs. Ges. d. Wissenschaften*, 1880, pl. 3.

17. Fragment of an olive-tree with foliage.

Height, 6½ inches.

18. Similar fragment of olive-tree, larger than last.

Height, 1 foot 4 inches. Michaelis, pl. 8, fig. 15.

19. Fragment of ankle and part of calf of right leg wearing high boot and attached on the right side to the trunk of a tree. It is highly improbable that this fragment belonged to the Parthenon.

Height, 1 foot 3 inches.

20. Left hand and wrist of male figure; the palm is grooved for the reception of some object like a staff; the thumb, forefinger, and upper joints of the other fingers are wanting. The scale is rather larger than that of the so-called Theseus (D) of the east pediment, to which the fragment has been attributed by Overbeck. The wrist is slightly bent inwards. This hand is finely modelled.

Length, 9½ inches. Overbeck, *Ber. d. k. sächs. Ges. d. Wissenschaften*, 1880, p. 43.

21. Fragment of left hand and wrist of male figure, the hand much bent back as if the figure had rested on the open palm; broken across the middle of the metacarpal bones; possibly the left hand of the River-God V in the west pediment. See No. 304 V.

Breadth, 6¼ inches.

339. 22. Right hand of female figure, small; the thumb and fingers broken off.

Breadth of palm, 4¼ inches.

23. Right hand; the thumb and fingers broken off.

Breadth of palm, 4⅜ inches.

24. Right arm of female figure, slightly bent; the upper arm broken about the bottom of the biceps; the under side is worked rough.

Length, 1 foot 2 inches.

25. Fragment of left upper arm of female figure with sleeve of chiton fastened with studs (Michaelis, pl. 8, fig. 25).

Length, 8½ inches.

26. Fragment of right shoulder and upper part of back of arm of female figure; over the shoulder is drapery.

Height, 1 foot ½ inch.

27. Fragment of right hip and right side of body nearly to the navel, of a boy, possibly from the west pediment.

Greatest height, 8 inches.

28. Left breast of female figure, draped; the drapery has been fastened on the left shoulder. This may be part of the figure of Callirrhoè (W) in the west pediment.

Height, 1 foot.

29. Left breast of female figure, the drapery strained over it; the scale is similar to that of the figure C in the west pediment.

Height, 9 inches.

340. Cast of a marble head in the Bibliothèque Nationale at Paris, wrongly assigned by C. Lenormant to the pediments of the Parthenon.

Height, 1 foot 9 inches. *Gaz. Arch.*, 1875, pl. 1; Wolters, No. 1280; Laborde, *Athènes*, I., p. 157; Michaelis, p. 202, B*; Babelon, *Cabinet des Antiques à la Bibl. Nat.*, pl. 20.

Casts from Fragments of Chariot-Horses of West Pediment.

341. A large number of small fragments of horses from the west pediment has been discovered. Several of these fragments have been proved to have belonged to the horses of Poseidon, which were lost before the visit of Cyriac of Ancona, in 1447. Others belonged to the group of horses, which was let fall by Morosini's workmen. Casts of these are preserved in the British Museum, but only the most remarkable are exhibited in the Elgin Room.

1. Horse's head broken off at the setting off of the neck. The nose wanting. The mane, which has been hogged, and the surface of this head in several places are broken away. This fragment and the two following are assigned by Sauer to the chariot of Poseidon.

Michaelis, pl. 8, J. K. *a*; Laborde, pl. 26, fig. 25.

2. Horse's head, lower half broken away. The mane hogged, with a loose lock in front. Behind the ears a groove and two perforations are worked in the mane, and above the ears two other perforations for the attachment of trappings of metal.

Overbeck, *Ber. d. k. sächs. Ges. d. Wissenschaften*, 1879, pl. 1, fig. 3.

3. A right hindleg from the stifle joint to the pastern, bent, so as to indicate a rearing action. From below the hough to the hoof the leg is carved out of a block resting

341. on the bed of the pediment. The greater part was sculptured on another block also set in the bed, which is now wanting, and was fitted to the first block at a joint roughly tooled. The outside of the haunch and hough have been cut away, evidently to gain room for the left hindleg of another horse, or, according to Sauer, for the chariot-pole. This limb is composed of three separate fragments.

Michaelis, pl. 8, J.K. *f*; Laborde, pl. 26, fig. 40; Overbeck, *Ber. d. k. sächs. Gesell. d. Wissenschaften*, 1879, p. 72, pl. 1; and 1880, p. 161.

4. Left hindleg from stifle to below hough, bent, made up of two fragments; the upper one may be Michaelis, pl. 8, J.K. *g*; Laborde, pl. 26, fig. 36.
5. Left thigh from below stifle; the outer side split off, broken off in the hough joint.
6. Right forefoot; made up of two fragments of which one is Michaelis, pl. 8, J.K. *p*; broken off below the knee; the hoof free from the ground.
7. Hoof of forefoot, free from the ground; cut away on one side with rough surface; under the foot are holes round the edge as if for nails.
8. Hindhoof attached to fragment of base.

Michaelis, pl. 8, J.K. *m*; Laborde, pl. 26, fig. 41.

9. Left foreleg, bent, from above knee to below knee.

Michaelis, pl. 8, J.K. *s*; Laborde, pl. 26, fig. 30 bis.

Marble Fragments of Metopes.

342. The following fragments can be assigned with confidence to their respective places on the south side.

1. Metope XII. (No. 314). Foot of female figure. See *ante*, No. 314.
2. Metope XIV. The body of a male figure from the neck to the navel. This fragment is engraved in the vignette

to *Museum Marbles*, Part vii., and was drawn by Carrey, who gives the whole metope as a youth raising his hands in astonishment, and a woman with a casket.

Michaelis, pl. 3, xiv.; *Synopsis*, No. 319 (143).

3. Metope XVI. The head and trunk of a figure who has fallen in a combat between two men. The trunk was one of the Elgin fragments, and is also engraved in the vignette to *Museum Marbles*, Part vii. The head was formerly at Chatsworth, and was presented to the Museum by *the Duke of Devonshire* in 1859. Carrey gives the position of the head of the fallen figure very accurately.

Synopsis, No. 323 (294); Michaelis, pl. 3, xvi.

4. Metope XX. Left thigh of female figure with clinging drapery, standing turned to the left.

The following fragments are either of doubtful or unknown origins. Probably they are all derived from metopes on the south side.

5. Left breast of draped female figure. South side, Metope No. XIII.?

Synopsis, No. 302 (132); Michaelis, pl. 4, fig. K.

6. Fragment of right arm from the wrist to above the elbow, which is bent; above the wrist is attached a corner of drapery. *Presented by M. Dubois*, 1840. South side, Metope No. XV.?

7. Fragment of right arm from the wrist to the elbow, placed across the breast and left shoulder, with folds of drapery hanging as if from the hand. South side, Metope No. XIX.?

Synopsis, No. 305 (136).

8. Fragment of left arm from the wrist to near the elbow.

Synopsis, No. 306 (137).

342. 9. Fragment of calf of leg.

Synopsis, No. 307 (138).

10. Fragment of calf of leg covered with drapery.

Synopsis, No. 308 (139).

11. Fragment of left arm from the wrist to near the elbow.

Synopsis, No. 309 (140).

12. Part of the arm (?) of a draped figure, made up of two pieces.

Synopsis, Nos. 320 (141) and 322 (142).

13. Fragment of the right upper arm of a draped female figure with sleeve fastened with two studs.

Synopsis, No. 304 (134).

14. Right shoulder and part of breast of draped female figure; the chiton fastened down the shoulder with four studs.

Michaelis, pl. 4, fig. O; *Synopsis*, No. 301 (131).

15. Left hind leg of Centaur up to above the hough. *Presented by M. Dubois*, 1840.

Casts from Fragments of Metopes.

343. A large number of fragments have been discovered in the course of excavations at Athens. Casts of these have been attached, as far as possible to the Metopes. Of the fragments which could not be so attached, the following are the most important.

1. South side, Metope XI. Fragment of shield, held by left hands of both Centaur and Lapith; cf. Michaelis, pl. 3, No. xi. See p. 138.
2. Metope XVII. Torso of male figure, extending from the

left shoulder to half-way down the right thigh; drapery hangs from the left shoulder and falls down the back to the waist. This figure has stood on the right foot; the left leg appears to have been bent. This metope, as drawn by Carrey, appears to have contained a nearly nude male figure, standing, and a draped figure of a woman, or citharist, holding a lyre.

Michaelis, pl. 3, xvii.

3. Metope XVII. Fragment, possibly part of a lyre; apparently this is the object held in the hands of the draped figure of this metope. There are traces of fingers at the back.

4. Metope XX. Fragment of right hand holding the end of a scroll. This metope, as drawn by Carrey, contained two draped figures, holding scrolls.

Michaelis, pl. 3, xx.

5. Metope XXIV. Torso of Lapith. In the complete metope, as drawn by Carrey, the Lapith holds the fallen Centaur by the hair, and places his left foot on his body.

Michaelis, pl. 3, xxiv.

6. Head of Lapith, perhaps from Metope No. 305. *Found in the excavations on the Acropolis, of* 1889.

Height, 7½ inches.

Marble Fragment of Frieze.

344. Head of a youth, looking to the left, in low relief. This fragment probably belongs to one of the horsemen in the north frieze. It is placed by Michaelis (pl. 13) in the space between slabs xxvi. and xxviii. This head was formerly in the possession of Mr. Steinhaüser, at Karlsruhe.

Height, 5¾ inches.

Casts from Fragments of the Frieze.

345. The fragments are here arranged, as far as possible, in the order followed in the description of the frieze.

East Frieze.

1. Fragment from left-hand lower corner of slab, with drapery falling in vertical folds from below the knee of a figure; and with a right foot turned to the right, and wearing a shoe with a thick sole. The figure to which this fragment belongs must have been a maiden in the procession; probably the figure on the left of slab ii. now entirely lost, but preserved in Carrey's drawing.

   Height, 1 foot. Compare Michaelis, pl. 14, slab ii., No. 2.

2. Female head, looking to the left. The hair is gathered up under a net. This must have belonged to one of the figures in the procession on the east side, slabs vii.–ix., and probably to No. 56.

   Height, 4½ inches.

North Frieze.

3. Fragment of arm and drapery of male figure moving to the left. From the left edge of a slab. This seems to be a part of the figure, No. 4, partly seen on slab ii., and has been thus drawn on plate vii.

   Height, 1 foot 1 inch.

4. Left-hand upper corner of slab, on which is a youthful male head, bound with a diadem, looking to the left; the face shown in three quarters. This seems to agree best with Carrey's drawing of the figure with the sheep, slab iv., No. 7 (= Michaelis, No. 9). See plate vii.

   Height, 7½ inches.

5. Fragment containing the back of the head of one of the lyre-players (Michaelis, No. 24) and part of the lyre of the other (Michaelis, No. 25).

Height, 11¼ inches. (See Plate viii.) Michaelis, pl. 12, vii.

6. Fragment from lower part of draped figure from knee to right (?) foot, the direction being to the left. On the right side of the fragment is a joint. The drapery reaches to the ankle, with an upper fold falling half-way down the calf. This fragment seems to have belonged to the musician on slab vii., whose lyre is preserved on the preceding fragment, and is thus drawn on Plate viii. Michaelis is in error in marking a joint on the left of his No. 26 (= Museum, No. 17).

Height, 1 foot 7½ inches.

7. Fragment with left foot wearing a shoe, from a draped figure moving to the left. The skirt falls just above the ankle. This may be a part of the figure on slab i., only preserved in Carrey's drawing (cf. Plate vii.); or it may have belonged to one of the figures on slabs vii.–ix., notwithstanding that Carrey represents them with bare feet.

Height, 7 inches.

8. Fragment from the left of slab ix., giving parts of the three figures shown in Carrey's drawing (see Plate viii.). This fragment agrees fairly well with Carrey, except that he does not indicate the hand of the middle figure. It was discovered in the excavations on the Acropolis in 1889.

Height, 2 feet.

9. Fragment from the right joint of a slab, containing part of a male figure from the hip to the right shoulder. The right arm was held horizontally, and bent at the elbow, so that the hand is seen before the breast. A

345. mantle passes round the body from under the right arm to the left shoulder. This, as Robert points out (*Arch. Zeit.*, 1875, p. 100, *l*), seems to be the marshal beside the chariot group in Michaelis, pl. 12, xiii., fig. 48. (See Plate viii., slab xiii.) In that case the raised mass on the left of the hip of this figure would be part of the rump of the third horse.

Height, 1 foot 5 inches.

10. Fragment with edge of hind quarter of horse, rearing to the left, with part of the tail. Above the tail are folds of drapery. This fragment is perhaps a part of slab xiii., with the hinder chariot horse; but this is very doubtful.

Height, 1 foot 8 inches; Michaelis, pl. 12, slab xiii., fig. 48.

11. Part of a charioteer, between the waist and the knees; he stands in a chariot, of which the antyx is visible. The left forearm crosses the body as if holding the reins. This fragment, which is not noticed by Michaelis, must belong to the north frieze. Robert (*Arch. Zeit.*, 1875, p. 100, *n*) proposed to assign it to slab No. xiii. of the north frieze. This seems the most probable position, though the fragment does not agree very well with Carrey's drawing.

Height, 1 foot.

12. Fragment of chariot group; an apobates standing in a quadriga, leaning forward. The head and neck, right arm from below elbow and legs from below the knee are wanting. On his left arm is his oval buckler. He wears a chiton which leaves the right arm and side bare. His right hand must have grasped the antyx. On the left a portion of the drapery of the charioteer is visible. There is a joint on the left of this fragment. It must belong to the northern frieze, and on p. 172, fig. 12, it has

been drawn in combination with slab xix. It is not given by Michaelis, or in Robert's list (*Arch. Zeit.*, 1875, pp. 95–103).

Height, 1 foot 5 inches.

13. Horse's head, reined back; a joint on the left side. The scale and direction show that this head belonged to a chariot group on the north side.

Height, 11½ inches; Michaelis, pl. 12, slab xx. (cf. p. 173).

14. Fragment containing a part of the neck and lower part of the mane of one of the horses of a chariot group, together with a part of the neck of a second horse. This fragment, which was discovered in the excavations on the Acropolis of 1889, must belong to a chariot group of the north frieze, perhaps to slab xi., xv., or xvi.

Height, 1 foot 3 inches.

15. The upper part of two horsemen, and part of the head or neck of a succeeding horse. The second rider, whose hand is preserved, held metal reins. The horse had a metal bridle. This fragment was formerly in the Cataio Villa, and afterwards the property of Archduke Karl of Austria. It must have belonged to the fragmentary portion of the north frieze, between slabs xxvi. and xxviii.

Height, 1 foot 3 inches; Laborde, *Athènes*, II., p. 236; Michaelis, pl. 13, xxvii.

South Frieze.

16. Helmeted head looking to the right. The lower part of the face is broken away. The helmet has a cheekpiece turned up at the side. This head probably belongs to the horseman, No. 5, in the south frieze.

Height, 5¼ inches.

345. 17. Foreleg of a horse from below the knee to the hoof. The direction is to the right.

Length, 7½ inches.

18. Youthful beardless head wearing a petasos and looking to the right. The right side of the head is broken away. Michaelis engraved this head, pl. 11, slab xix., No. 48. It no doubt belongs either to that horseman, or to one of the two on the slab following (xx.), for which see Carrey's drawing.

Height, 7 inches.

19. Upper part of youthful male figure looking to the right; behind, horse's head. The figure wore a chiton with girdle, and, apparently, a close-fitting helmet or leather cap. Part of the shoulder of a second figure seems to be visible on the right edge of the fragment. It is not easy to find a place for this fragment among the horsemen of the south side. It seems more probable that the head is that of the charioteer of slab xxvi.; it agrees well with Carrey's drawing.

Height, 1 foot 4 inches; Michaelis, pl. 11, slab. xxvi., No. 64.

20. Fragment of male figure, turned to the right, extending from the neck to the hip. The drapery consists only of a mantle which is seen passing over the right shoulder and round the body. The figure appears to be that of a youth and to correspond best with one of the charioteers of the south frieze, only preserved in Carrey's drawing, Michaelis, pl. 11, slab xxvii.

Height, 1 foot ¼ inch; Michaelis, pl. 11, slab xxiv., A.

21. Fragment of elderly male figure, moving to the right; from the hips to the beginning of the shoulder blades. He wears a mantle closely wrapped about him, and leaving the right arm bare. On the right of this fragment

is a joint. It probably belongs to a figure in the group of old men and musicians, slabs xxxiv.–xxxvii. Michaelis inserts it in slab xxxv. (No. 97 in his pl. 11), but his drawing is incorrect and the fragment cannot be adjusted there. The only possible place seems to be on the right of slab xxxiv.

Height, 10 inches.

22. Fragment with left foot and part of drapery of figure moving to the right, and having the left foot hindmost. From the left-hand lower corner of a slab. The lowness of the relief shows that this foot belongs to one of the figures on the far side of the victims. Michaelis combines it with his pl. 11., slab xliii., 126. This figure, which is 84 according to the Museum numbering, has now been joined to slab xli. Although the fragment does not seem to join satisfactorily to the angle of slab xli., yet this seems its probable position.

Height, 8 inches.

South or North Frieze.

23. Fragment of helmeted head looking to the right. The head is entirely destroyed except the back of the helmet and its crest. This head perhaps belongs to one of the warriors that accompany the chariots in the north frieze.

Height, 11½ inches.

ARCHITECTURAL FRAGMENTS FROM THE PARTHENON.

350. The capital and uppermost drum of one of the Doric columns of the north side.

Width of abacus, 6 feet 7¼ inches; Penrose, *Athenian Architecture*, pl. 19, fig. 1.

351. Part of a marble tile-front. The roof of the Parthenon, like that of many other Greek temples, was formed of marble tiles, *solenes*, carefully adjusted. In the case of the Parthenon the tiles were placed side by side. Ridge tiles covered the joints, and the lower end of each ridge terminated in an anthemion. Hence the tile-front was called by the Greeks *kalypter anthemotos*. See the model of the Parthenon, and Michaelis, pl. 2, fig. 8.—*Inwood Coll.*

Height, 1 foot ½ inch.

352. Cast of a similar but more perfect tile-front, from the original at Athens.

Height, 1 foot 8½ inches; Michaelis, pl. 2, fig. 8; Inwood, *Erechth ion*, pl. 22.

353. Cast of lion's head from one of the angles of the pediment. This head, is worked from a block which forms the springing stone of both the cymatium and the corona of the pediment. In the modelling of the lion's head, and especially in the treatment of the mane, there is a noticeable austerity and conventionalism, such as is appropriate to a purely decorative piece of sculpture.

Height, 1 foot 4½ inches. See the model of the Parthenon; Penrose, *Athenian Architecture*, pl. 17; Michaelis, pl. 2, fig. 9; Brunn, *Denkmaeler*, No. 82 B.

354, 5. Casts from two fragments of acroteria, probably from the western pediment.

The acroteria were ornaments placed above the centre of the pediments. For an example of a complete acroterion, see that from Eleusis, No. 438.

Lengths, 3 feet 3 inches and 1 foot 9 inches; Michaelis, pl. 2, fig. 10, i, l.

356. Marble fragment of a similar acroterion.—*Inwood Coll.*

Height, 10 inches; Inwood, *Erechtheion*, pl. 22, p. 130.

357. Marble fragment of moulding with painted mæander pattern.—*Inwood Coll.*

Length, 10 inches; Inwood, *Erechtheion*, pl. 22, p. 129.

358. Marble fragment of moulding with painted mæander pattern. Both these fragments (357, 358) appear to belong to the moulding which surmounted the frieze and passed round the interior of the peristyle.—*Elgin Coll.*

Length, 1 foot 9 inches; Penrose, *Athenian Architecture*, pl. 20, fig. 27*a*; pl. 23; Michaelis, pl. 2, fig. 17.

PART III.

THE SUCCESSORS OF PHEIDIAS.

SCULPTURES OF THE TEMPLE CALLED THE THESEION.

The building which is commonly known as the Temple of Theseus, or Theseion, stands about a quarter of a mile to the north-west of the Acropolis of Athens.

The temple is of the kind called *peripteral hexastyle.*

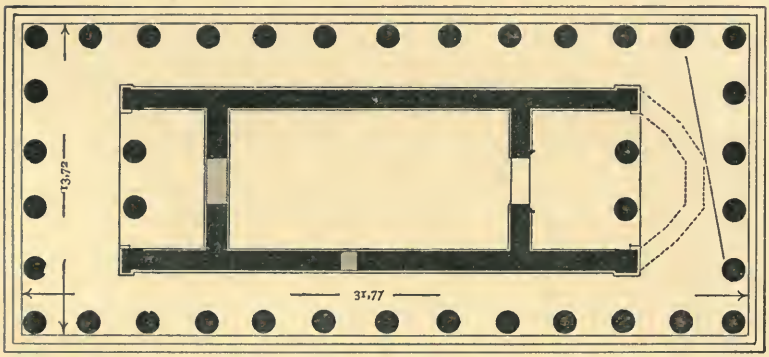

Fig. 15. – Plan of the Theseion. (From Baumeister)

Round the *cella*, or central chamber, is a single row of columns, thirty-four in number, of which there are six at each end. The order is Doric, with a frieze peculiarly arranged. On the eastern front are ten sculptured metopes, and there are four on each of the adjacent sides, making a total of eighteen sculptured metopes. The remaining metopes of the temple, fifty in number, are plain slabs, which may possibly have had painted on them

figures or ornaments. Of the pedimental groups, which appear to have once existed at each end of the temple, nothing now remains except the marks of the attachment of sculptures. Within the colonnade the two ends of the *cella* are adorned with a frieze of Parian marble, which is still in position. At the west, the length of the frieze is only equal to the width of the *cella;* at the east, the frieze is continued as far as the epistyle, or beams surmounting the colonnade.

The west frieze is about 25 feet long; casts of 16 feet 4 inches are in the British Museum. The east frieze is about 37 feet long, and casts of 32 feet are in the Museum.

From the Middle Ages till recent times this building has been called the Temple of Theseus, and was supposed to have been dedicated to Theseus by the Athenians in the time of Kimon. That statesman had transferred the bones of Theseus to Athens from the island of Skyros in 469 B.C. The chief arguments for this attribution are :— (1) That labours of Theseus are represented on the metopes, and perhaps on the friezes ; (2) that the building is not far from the place where, according to Leake and others, it might be expected from the description of Pausanias (i. 17, 2); (3) that the temple was dedicated as a Christian church to St. George, who corresponds in many ways to Theseus.

Ross, however (*Das Theseion*), tried to prove that this was not the Theseion. He argued that no connection could be traced between the external sculptures and the function of the building. He also argued that the real Theseion cannot have been a complete temple, and that it cannot have stood in the position of the temple now in question. He proposed to call the building a temple of Ares. It has since been suggested that Ares and Theseus may have been joint occupants of the temple, as Athenè and Erechtheus held the Erechtheion in common (Mur-

ray, i. p. 236). Curtius (*Sieben Carten*, text, p. 53) suggested that the temple may have been that of Heracles in Melitè. In this view he has been followed by Wachsmuth (*Stadt Athen*, i. p. 364). Other patron deities have also been proposed, as Apollo Patroös, or Heracles and Theseus together, or Hephaestos. Doerpfeld, followed by Miss Harrison (*Mythology and Monuments of Anc. Athens*, p. 112), is strongly in favour of the last-mentioned attribution, identifying the building with the temple of Hephaestos mentioned by Pausanias (i., 14, 6).

It is clear, from a comparison of other temples, that no conclusive argument can be drawn from the subjects of the sculptures, especially of the metopes, which may have little connection with the special purpose of the temple. At the same time we know that the Theseion was decorated with paintings relating to the story of Theseus, and, so far as any weight can be attached to the subjects of the sculptures, they favour the attribution of the building to Theseus. It has been suggested that the temple may have belonged to Heracles and Theseus in common—not on the ground that we hear of such a temple, but because the ten metopes on the east front relate to Heracles. But this fact is inconclusive. The Athenians would be content to point out the parallelism of Heracles and Theseus, even if Theseus was made to occupy a subordinate position. The newly-discovered Ἀθηναίων Πολιτεία of Aristotle furnishes some new evidence. The disarming of the Athenians by Peisistratos is said to have been effected in the following manner. He caused the citizens to put down their arms in the Theseion, presumably in the temenos of Theseus, that he might address them, and then drew them off to the Propylaea on the pretext that they would be better able to hear him. Meanwhile his agents shut up the arms in "the adjacent buildings of the Theseion" (ἐξοπλισίαν ἐν τῷ Θησείῳ [*sic* MS.]

ποιησάμενος . . . ἐκέλευσεν αὐτοὺς προσαναβῆναι πρὸς τὸ Πρόπυλον τῆς ἀκροπόλεως . . . ἀνελόντες οἱ ἐπὶ τούτων τεταγμένοι τὰ ὅπλα αὐτῶν καὶ συγκλείσαντες εἰς τὰ πλησίον οἰκήματα τοῦ Θησείου κ.τ.λ. Aristot. Ἀθ. Πολ. ed. Kenyon, 15). From this it may be inferred that the Theseion was at no great distance from the Propylaea, though sufficiently removed for the success of the stratagem. Polyaenus (*Strat.* i., 21) tells the story, but states that the disarming took place in the Anakeion, and that the arms were shut up in the sanctuary of Aglauros. These are known sites below the north and north-west sides of the Acropolis. The account of Aristotle thus shows that there was a temenos and shrine of Theseus in existence long before the time of Kimon.

The date of the temple is necessarily uncertain. It cannot be older than the Persian invasion (480 B.C.), but most writers are of opinion that each part is rather older than the corresponding part of the Parthenon, both in the architecture (Julius, *Annali dell' Inst.* 1878, p. 205) and in the sculpture. There are many parallels between the metopes of the Parthenon and the sculptures, both metopes and friezes, of the Theseion. There is also a close analogy between the east friezes of the Parthenon and the Theseion in point of composition; moreover certain figures occur in both works (Murray, i. p. 244). But there is no trace in the Theseion of the low relief of the Parthenon frieze. The whole of the Theseion sculptures are metope-like in the treatment of the high relief. Overbeck states the order in point of time as follows:— Metopes of Theseion; metopes of Parthenon; west frieze of Theseion; east frieze of Theseion; frieze of Parthenon (*Gr. Plast.* 3rd ed. I., p. 349). Doerpfeld, however, followed by Miss Harrison, holds the temple to be later than the Parthenon.

It has been held by Brunn, Julius (*Annali dell' Inst.*

1878, p. 202), and Murray (i. p. 251), that the differences between the sculptures of the two temples are due to the fact that the sculptures of the Theseion were produced by the school of Myron.

Stuart, *Antiqs. of Athens*, vol. III., chap. i.; *Mus. Marbles*, IX., pls. 12–21; Müller, *Denkmaeler*, pl. 21; *Kunstarch. Werke*, IV., p. 1; Ross. *Das Theseion* (1st ed. 1838; 2nd ed., 1852); Ulrichs, *Annali dell' Inst.*, 1841, p. 74; Leake, *Topography of Athens* (2nd ed.), p. 498; Gurlitt, *Das Alter der Bildwerke des sog. Theseion*; Brunn, *Sitzungsber. der k. bayer. Akad. Phil.-hist. Cl.* 1874, II., p. 51; Wachsmuth, *Die Stadt Athen*, I., p. 357; Julius, in *Annali dell' Inst.*, 1877, p. 92; 1878, p. 193; and *Mon. dell' Inst.*, X., pls. 43, 44, 58, 59; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 343; Murray, I., p. 235; Wolters, No. 526; Baumeister, s. v. *Theseion*; *Elgin Room Guide*, II., B., 1–16. The British Museum possesses an excellent series of drawings of the Theseion by Lord Elgin's artists.

Casts of the Metopes of the Theseion.

The ten metopes on the eastern front contain nine labours of Heracles, one labour being represented in two groups. The eight metopes at the east ends of the South and North sides represent the following exploits of Theseus:—On the South side—(1) The victory over the Minotaur. (2) The capture of the bull of Marathon. (3) The punishment of Sinis Pityocamptes. (4) The punishment of Procrustes (?). On the North side are—(1) The victory of Theseus over the robber Periphetes, also called Corynetes. (2) His contest with the Arcadian wrestler, Kerkyon. (3) The punishment of Skiron. (4) The capture of the sow of Crommyon.

Of these eighteen metopes the Museum possesses casts of only three, Nos. 1, 2, and 4 on the North side.

400. Theseus and the robber, Periphetes. Theseus stands over his adversary, who has been thrown down on the ground, and aims a blow at him. Both arms of Periphetes are stretched out as if to avert a spear-thrust, and it

seems probable that the weapon of Theseus was a spear, which he directed with both hands. The left hand of Theseus still remains in front of his breast.

Height, 3 feet 9½ inches. *Mus. Marbles*, IX., pl. 20.

401. Theseus and Kerkyon, an Arcadian wrestler, who challenged all travellers to wrestle, and slew the vanquished. Theseus has lifted his adversary from the ground, and, clasping his hands together, grips him tightly round the body. Kerkyon is nearly helpless. His right arm passes behind the shoulder of Theseus, but with his left hand he seizes Theseus' right heel. Kerkyon is bearded, but the hair is hardly indicated in detail.

Height, 2 feet 9½ inches. *Mus. Marbles*, IX., pl. 21.

402. Theseus and the Sow of Crommyon. The sow stands on her hindlegs, resting her forefeet on the thigh and the drapery of Theseus. Theseus advances to the attack. The action of the right hand cannot be ascertained, but the right arm must have been raised above the head, and perhaps brandished a club. The left arm is concealed in the chlamys, which Theseus wears in this metope.

Height, 2 feet 9½ inches. *Mus. Marbles*, IX., pl. 21.

Casts of the West Frieze of the Theseion.

The subject of the West frieze of the Theseion admits of no doubt. Here we have represented the Battle of the Centaurs and Lapiths at the marriage feast of Peirithoös. It has been pointed out that this frieze appears to consist of metope-like groups, with a few figures added to give continuity between the different groups, such as is appropriate to a frieze. Thus, compare No. 403, *1* with the Parthenon Metope, No. 307. In the parts of the frieze, not represented by casts, compare the group engraved

Overbeck, *Gr. Plast.* 3rd ed. i., p. 348, No. 2, with Michaelis, pl. 3, xxiv.; Overbeck, No. 6, with Parthenon metope, No. 311; Overbeck No. 8 with Michaelis, pl. 3, xi.

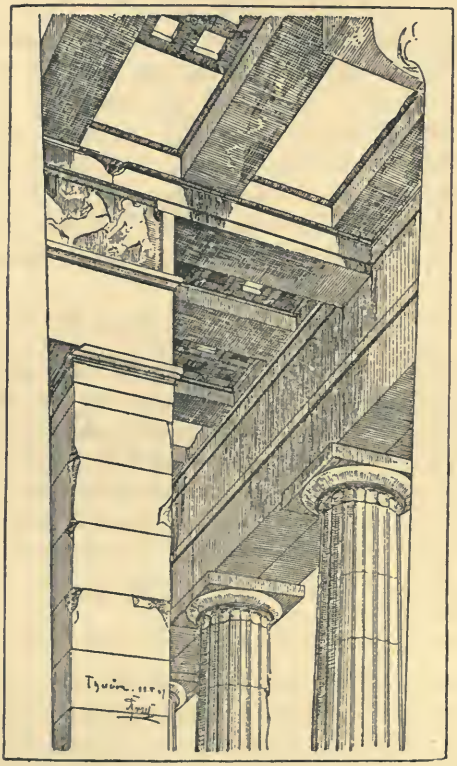

Fig. 16.—The disposition of the West Frieze of the Theseion. (From Baumeister).

403.1. Combat of Centaur and Lapith. The Lapith is defeated and has fallen to the ground. He supports his body with the right arm, of which the hand alone remains. The left hand, which is wrapped in the chlamys, is raised

imploringly to the Centaur, to whom also the head is turned. The victorious Centaur rears up above the Lapith, and is about to hurl a great stone, or perhaps a hydria, with both hands.

Height of this and the following slabs, 2 feet 9½ inches; length, 2 feet 10 inches. *Mus. Marbles*, IX., pl. 18.

Between Nos. 1 and 2 is a group, of which the Museum does not possess a cast, representing two Lapiths and a fallen Centaur.

2. On the left is a group of a Lapith and a Centaur. The combatants have for the moment drawn a little apart. The Lapith has recoiled for a blow; the attention of the Centaur seems more directed to the group on his left. The symmetry of the grouping, which is apparent in the frieze as a whole, requires us to regard these two figures as connected, though they may appear somewhat separated. The Centaur brandishes a branch of a tree, to which his hands are still attached, though the arms are lost. The Lapith had both arms raised, and perhaps held a battle-axe. His dress is a chlamys.

We next have a group of two Centaurs, rearing up, and heaving together a rock wherewith to crush the invulnerable Lapith, Kaineus, who is half buried in the ground between them, and who endeavours to defend himself with his shield uplifted on his left arm. His head is turned towards the Centaur on the right. His right arm, now wanting, may have rested on the ground. But it is possible, to judge from indications on the ground of the relief, that it was bent at the elbow, and pierced with a sword the abdomen of the Centaur. The Lapith wears a helmet.

On the right of this group is a Lapith hastening to give succour to Kaineus. His right arm, which was bent back

403. at the elbow, had been raised to strike. His left arm has been muffled in a chlamys. He also wore a petasos, part of which is seen behind the shoulders. On the right of this figure is a group of a Lapith attacking a Centaur. The Lapith wears a crested helmet; on his left arm is a shield, within which his chlamys hangs from his arm. He also wears sandals. He places his left foot on a rock. The Centaur opposed to him is rearing, with his back turned to the spectator; his right arm, drawn back, has held some weapon, probably the branch of a tree; on his left arm and shoulder is the skin of a lion or panther which hangs down his back.

Length, 10 feet 9 inches. *Mus. Marbles*, IX., pls. 18, 19.

The next group on the frieze, which is not represented by a cast, contains a Centaur struggling with a Lapith who has fallen on his knees.

3. On the left is a Lapith, armed with shield and helmet, and wearing a chiton and sandals. He seems about to attack a Centaur, who rears to the right over the body of a Lapith, who has sunk down in a sitting position.

Length, 2 feet 9 inches. *Mus. Marbles*, IX., pl. 20.

Most of the figure of the seated Lapith, and the whole of the succeeding group of a Lapith and Centaur are not represented by casts in the Museum.

Casts of the East Frieze of the Theseion.

On the east frieze is represented a battle in the presence of six seated deities arranged in two groups. In one part of the frieze the combatants are hurling vast rocks. Colonel Leake (*Topography of Athens*, 2nd ed. p. 504), supposed that Heracles and some of the gods are engaged in a battle with giants, while other deities, among them some who usually take a leading part in the

fray, merely sit and watch. This, however, is a scheme of Gigantomachia to which no parallel can be adduced.

Brunn (*Sitzungsber. der k. bayer. Akad. Phil.-hist. Cl.*, 1874, ii., p. 51), supposes the battle here represented to be that fought by the Athenians under Theseus against

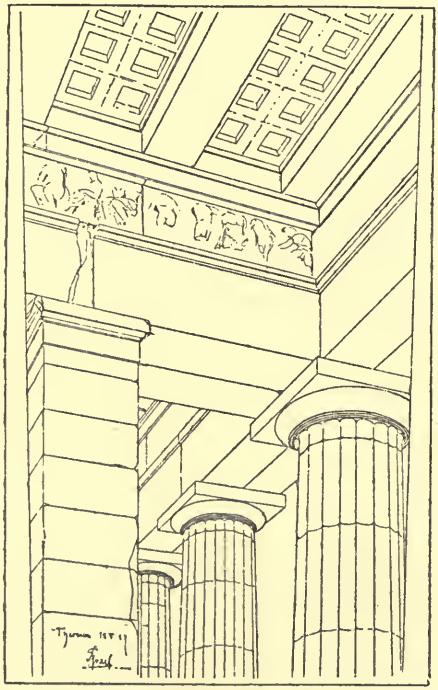

Fig. 17.—The disposition of the East Frieze. (From Banmeister.)

Eurystheus in defence of the Heracleidae. The scene on the left would thus represent the first rout of the troops of Eurystheus; then would come the storming of the Skironian pass by Theseus, where we might expect masses of rocks to be hurled on the assailants. The kneeling

figure on the left of the central group (404, *4*), who is being bound would, according to Brunn, be Eurystheus, who was taken prisoner and put to death. The figure on the extreme right (404, *8*), who is stooping forward, Brunn supposes to be one of the victors erecting the boundary stone, which, according to the Attic legend, was set up by Theseus to mark the limits of the Peloponnese on the side of Attica.

The theory is highly ingenious; but it demands a forced interpretation of the rocks to suppose them to be lining the two sides of a pass; and it overlooks the close parallelism with the east frieze of the Parthenon, where the two groups of gods must be supposed to form a single background to the scene. Also, the Skironian pass was a road between rocks and the sea. Moreover, the vast size of the rocks indicates a giant race, rather than a group of warriors who are reduced to using stones in an extremity.

If the subject has any connection with Theseus, the theory of K. O. Müller seems the best that has been proposed. According to Müller (*Kunstarch. Werke*, iv. p. 1) it represents the Athenians under Theseus attacking the Pallantidae, or sons of Pallas, who was a son of Pandion, king of Attica. These in Attic legend (Plut. *Theseus*, 13) formed a league against Theseus. Müller supposes them to have been a race akin to the giants. Compare Soph. *Ægeus*, *fr.* 19, ed. Dindorf, ὁ σκληρὸς οὗτος καὶ γίγαντας ἐκτρέφων Πάλλας. See also Müller (p. 8) on the close connection between Pallas, son of Pandion, and the Attic Pallenè, with Pallas the giant and the Thracian Pallenè, the field of the great war of the gods and giants.

404. 1. On the left of the slab, two armed warriors carrying large shields on the left arm, and wearing, one a chlamys and one a chiton over the left shoulder only (*heteromaschalos*), advance to the right. Before them is a conquered adversary, who has been forced down on his knees by the

victor, who appears to tread down his buttock, while his hands are engaged binding the hands of the prisoner. The victor wears a chlamys, but the prisoner is nude. The head of the prisoner was probably turned towards the victor. On the extreme right of the slab there remains the right foot of a figure. The original is extant (cf. Stuart, vol. iii. ch. i. pl. 15), and is a nude armed figure, moving to the right. The head is lost.

Height of this and the following slabs, 2 feet 9½ inches; length, 4 feet 6 inches. *Mus. Marbles*, IX., pl. 12.

2. On the next slab is a group of three deities seated on rocks, of whom the figure on the right is male and the other two female. The two female deities wear long chitons, in the one case with a diploïdion, and in the other case with sleeves. The figure on the left has the right hand, which is still preserved, by her side. It evidently held a spear. In Stuart's engraving this figure wears a helmet, but the drawing published by Le Roy (*Les Ruines des plus beaux Monuments de la Grèce*, 1758), though in most respects worthless, seems to show conclusively that the heads are conjecturally restored in Stuart, vol. iii. ch. i. pls. 15, 16, while in pls. 17 to 20 no restoration is attempted. The remains of the figure make it probable that the goddess here represented is Athenè.

The central figure turns towards Athenè, to whom her right arm was probably extended. Passing over the back of her head is a large mantle, which is also wrapped about the legs, and falls over the left arm. The male figure in the group probably looked to the right at the pair of combatants which follows next in order. He has a mantle twisted round his lower limbs and passing behind his back. His left hand rested on a sceptre held vertically, which has now been broken away. All these three figures wear sandals.

The second Goddess may well be Hera, and in that case her male companion would probably be Zeus.

Length, 4 feet 6 inches. *Mus. Marbles*, IX., pl. 13.

404.3. Combat of two warriors. The nude warrior on the left, armed with shield and helmet, presses forward to the attack; he probably held a sword in the right hand. His adversary, whose back is turned towards us, appears to be in retreat, but to be stopping to deliver a thrust, probably with a spear held in the right hand. His left arm must have held out a shield, of the rim of which a fragment remains, attached to the left thigh. His dress is a chiton *heteromaschalos*. On the right of the slab is seen the right foot of a warrior, belonging to the succeeding group, of which the British Museum possesses no cast. The warrior stretches out his shield to protect a wounded figure lying on the ground.

Length, 2 feet 10 inches. *Mus. Marbles*, IX., pl. 14. For the missing group, see Stuart, III., ch. I., pl. 17; Overbeck, *Gr. Plast.*, 3rd. ed., I., p. 348.

4. Part of the legs of the wounded warrior just referred to remains on the ground, on the left. Next on the right are two warriors moving to the right. Both these figures are nude, but very seriously mutilated. It is doubtful whether the figure on the left was armed with a shield, like his companion. His right foot is advanced and he is hurrying forward.

Length, 2 feet 8 inches. *Mus. Marbles*, IX., pl. 14.

5. A battle scene, in which the combatants, four in number, are hurling rocks; a fifth, overcome in the fray, lies prostrate on the ground. In this combat one warrior appears to be fighting against three. On the left an heroic figure, which may well be Theseus, is seen advancing. In

the confusion his mantle has fallen off, and only hangs over the left arm. With outstretched left hand he repels a huge stone hurled against him by his adversary; the right hand appears to have been stretched out behind the body, and may have held a sword. There appear to be no means of warding off the stone which the adversary throws with his left hand. Confronting the hero, supposed to be Theseus, is first the warrior just mentioned, who hurls a stone with each hand. Behind him is a second figure, who appears to be looking in the same direction. His right hand was probably holding a stone behind his head, while the left hand is stretched back to pick up another stone from the ground. The third warrior hurls a great stone with his right hand, while with his left hand he propels the large stone seen behind the shoulders of the central figure. The fallen figure lies on rocky ground in the middle of the group of combatants, his head is much below the level of his body; his right arm, now wanting, has been resting on a lower level, his left arm is folded helplessly across his body.

Length, 5 feet 10 inches. *Mus. Marbles*, IX., pl. 16.

6. Group of two warriors advancing rapidly to the right, each with a shield on the left arm. One is nude, the other wears a chiton *heteromaschalos*. Next on the right is a group of one female and two male deities seated on rocks, and observing the combat. The Goddess occupies the centre of the group, her head slightly inclined forward, and looking to the left. She wears a long chiton, sandals, and a mantle wrapped about her lower limbs. Both male figures have similar mantles. It may be conjectured that the three figures in order from the left are Poseidon, Demeter, and Dionysos; but it is impossible to attribute names to them with any confidence.

Length, 6 feet 6 inches. *Mus. Marbles*, IX., pl. 15.

404.7. Torso of a warrior armed with a large shield, who moves to the left front. The head, now wanting, was probably turned to the group next on the right, which consists of two male figures. The one on the left is evidently a victor holding a prisoner, who has his hands tied behind his back. The victor wears a chiton *heteromaschalos*, while the prisoner wears a chlamys.

Between this group and the next figure is a space, in which should be a male figure standing, turned a little to the right, and wearing a chlamys. He appears to be giving an order to the figure on the right.

Length, 3 feet 8 inches. *Mus. Marbles*, IX., pl. 17. For missing figure, see Stuart, III., ch. I., pl. 20; Overbeck, *Gr. Plast.*, 3rd ed. I., p. 348.

8. Male figure turned to the left, and bending forward. Both arms have been extended in front of the body. The figure wears a helmet and a chiton girt at the waist. The left foot, which is advanced, rested on a higher level than the right foot. There is some uncertainty as to the motive of this figure. Stuart restores it as engaged in the erection of a trophy, and this is accepted by Schultz, *De Theseo*, p. 26; cf. Overbeck, *Gr. Plast.*, 3rd ed., I., p. 353. For this however there is very little room. Leake suggested that the figure was engaged adjusting his greave (*Topogr. of Athens*, 2nd ed., p. 511).

Length, 1 foot 6 inches. *Mus. Marbles*, IX., pl. 17.

Architectural Fragments.

405. Part of the ceiling, *lacunaria*, of the Theseion with six squares for soffits cut through the marble. See fig. 17. —*Elgin Coll.*

Length, 3 feet 11½ inches; breadth, 3 feet 4½ inches. Stuart, III., ch. I., pl. 8, fig. 2.

406.1. Cover from panel of *lacunar* of the Thescion.—*Elgin Coll.*

Height, 10⅛ inches; breadth, 10⅛ inches. *Synopsis*, No. 365 (243); Stuart, III., ch. I., pl. 8, fig. 2.

2. Similar to last.

Height, 10⅛ inches; breadth, 9⅞ inches. *Synopsis*, No. 367 (254); Stuart, III., ch. I., pl. 8, fig. 2.

THE ERECHTHEION.

The Erechtheion is an Ionic temple of a peculiar form, which stands near the north side of the Acropolis of Athens. It embodies in a structure of the end of the fifth century the shrines about which the Athenian religion had centred from time immemorial, and to this fact the anomalous character of the plan must be ascribed.

The building consisted of a central cella divided into three portions, and having a portico of six columns at the east end; a porch of six columns at the north-west corner; and a porch of Caryatids at the south-west. It was built of Pentelic marble, with the exception of the frieze, which had a ground of dark Eleusinian marble.

The temple is known to have been incomplete in 409 B.C. At this time a minute survey of the building was made, by order of the Assembly, and the result was recorded in an inscription which is now in the British Museum. (*C. I. G.* 160; Newton & Hicks, *Greek Inscriptions in Brit. Mus.*, xxxv.).

The east half of the building was devoted to Athenè Polias, whose archaic statue was placed in it.

The remainder of the building was associated with the cults of Poseidon, Erechtheus, Pandrosos, and others. The arrangement has been a subject of much controversy. The passage at the west of the cella probably contained altars of Poseidon (with Erechtheus), of Boutes, and of

Hephaestos; the tokens of Poseidon, namely the salt spring, and the marks of the trident, were either in the

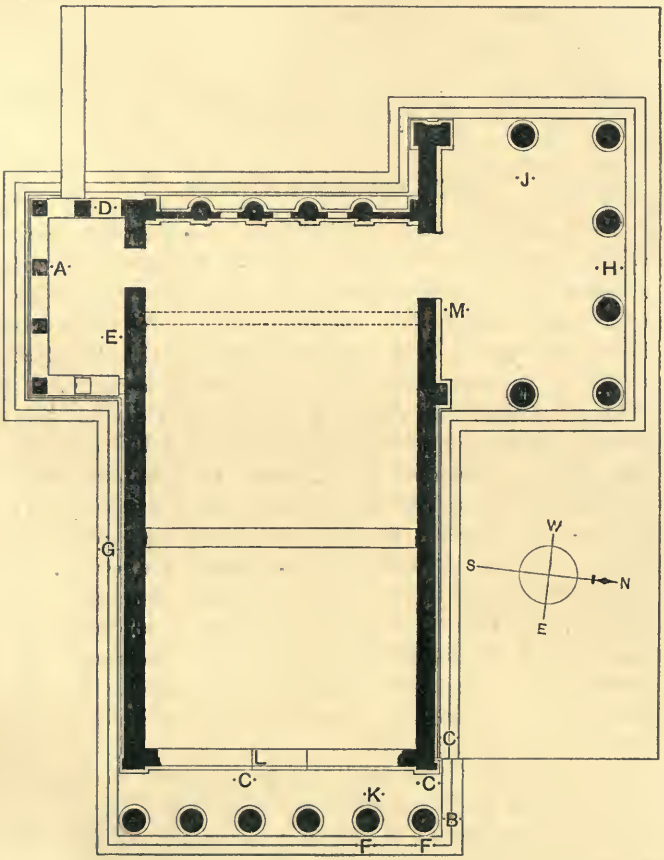

Fig. 18.—Ground Plan of the Erechtheion.

west central chamber or below the north portico. The south porch served as an additional entrance, but it also

contained the tomb of Cecrops. The Pandroseion, which contained the sacred olive-tree of Athenè, and a small shrine of Pandrosos, was annexed to the outside of the west end of the building.

The Elgin Collection contains several specimens of the architectural decorations of the Erechtheion. In the above plan (fig. 18), those parts of the building are indicated by letters from which fragments have been obtained. In some instances the exact position is uncertain.

For a discussion of the Erechtheion, see Harrison, *Mythology and Monuments of Anc. Athens*, p. 481.

407. So-called Caryatid, or Canephoros, καν*η*φόρος (fig. 19). One of the six female figures which served as columns in the southern portico of the Erechtheion. In the survey of the building these figures are called *Korae*, "maidens." They have been called Canephori (see p. 149) by Visconti (*Memoirs on the Sculptures of the Earl of Elgin*, p. 122), and others. It is true that the maidens here represented are such as those represented on the Parthenon frieze. But there is nothing that specially connects them with the Canephori, or persons who bore the sacred vessels on their heads. By some writers they have been called Caryatids, on account of a statement of Vitruvius (i., chap. 1) that women of Carya, a town of Arcadia, were represented as architectural supports—a punishment which they incurred for betraying the Greeks to the Persians.

The figure here described wears a long chiton, which is drawn up under the girdle, falling in rich folds, and is fastened on each shoulder by a circular brooch. Attached to this is the diploïdion, which falls down before and behind. In front it falls to the waist; behind it would trail on the ground, if a part were not looped up to the shoulders, so as to make a deep fold, falling as low as the hips. The hair from the back of the head falls in a

thick mass between the shoulders, tied together with a band. The hair gathered from the forehead is woven into

Fig. 19.—Caryatid of the Erechtheion.

tresses. Two fall on each shoulder; the others are twisted round the head in the form of the *krobylos* (cf. p. 87).

The arms are wanting from above the elbows. The right hand probably hung by the side, where the surface of the drapery is seen to have been protected from corrosion. The left hand has drawn from behind one corner of the diploïdion.

The head supports a capital, consisting first of a pad or cushion (*τύλη*), such as was, and still is, used to support weights. (Compare the east frieze of the Parthenon, Nos. 30, 31.) From this the transition to the square abacus is effected by an egg and tongue and a bead and reel moulding.

This statue is admirably designed, both in composition and drapery, to fulfil its office as a part of an architectural design. While the massiveness of the draped figure suggests the idea that the support for the superimposed architecture is not structurally inadequate, the lightness and grace of the pose suggest that the maiden bears her burden with ease.

The original position of the figure is marked A on the plan. Four figures and part of a fifth still remain on the Acropolis. They are uniform in their general design, but differ slightly in pose and arrangement of drapery.

Pentelic marble; height, 7 feet 7 inches. Stuart, II., ch. II., pl. 19. *Mus. Marbles*, IX., pl. 6. Rayet, *Monuments*, No. 40; Mitchell, *Selections*, pl. 7; Murray, II., pl. 17; Wolters, No. 810; *Stereoscopic*, No. 115.

Architecture of the Erechtheion.

408. Ionic column from the north end of the eastern portico of the Erechtheion (B on plan). This being a column from an angle of the building, the volutes occur on two adjacent sides, so as to present themselves both to the east and north view.

Height, 21 feet 7½ inches. *Synopsis*, Nos. 125–7, 110; Stuart, II., ch. II., pls. 4, 5, 6.

409. Capital of one of the pilasters (*antae*) and part of necking or wall-band from the east wall of the Erechtheion (C, C, C on plan). It is to be observed that the frieze on the pilaster, though analogous to that on the walls, differs from it in details which heighten the richness of the effect, and which assimilate the pilaster to the columns of the east portico, while the walls resemble the capitals of the north portico. Moreover, on the pilaster the carving of the frieze is raised above the surface of the courses, while on the wall it is set back from the wall face.

The slab on the right must be from the north-east angle of the Erechtheion. The three slabs next to it might belong to the east, north, or south sides, as regards the form and design. But the excellent preservation of the surface, as compared with that of the unprotected north-east angle, seems to show that these slabs are derived from the east wall, where they were protected by the portico.

It is interesting to note the numerous repairs in the series of slabs. They probably date from the time of the construction of the building, and were meant to make good what was broken by accident in the course of construction. On the north side of the pilaster, seven inches of the bead and reel moulding immediately surmounting the anthemia have been skilfully inserted in a groove and fastened with lead. On the east side of the pilaster one of the beads of the lower bead and reel moulding was attached by a plug, of which the hole remains. On the next slab on the left one bead of the upper bead and reel moulding was similarly added. On the second slab from the left, one tongue of the egg and tongue moulding, one piece of spiral connecting the anthemia and one bead were let into the marble. Traces of red colour remain in the upper part of the frieze on this slab.—*Elgin Coll.*

Height, 1 foot 7½ inches. The slab containing the capital of the pilaster is 6 feet in length. Of the other slabs, two are each

4 feet 3 inches in length. The fourth is broken on the right-hand joint, and measures 4 feet 1½ inches. *Synopsis* Nos. 252–255 (127–130). *Greek Inscriptions in Brit. Mus.*, I., p. 89, *e*, pl. 3, fig. 8. Stuart, II., ch. II., pl. 5. Inwood, *Erechtheion*, p. 110.

410. Fragment of frieze similar to last. Joint on left. Found on the north side of the Erechtheion.—*Inwood Coll.*

Height, 6 inches; breadth, 6 inches. *Synopsis*, No. 116. Inwood, *Erechtheion*, p. 138.

411. Fragment of leaf, bead and reel, and egg mouldings from the capital of a pilaster at the west side of the south portico of the Erechtheion (D on plan).—*Inwood Coll.*

Length, 1 foot 2¼ inches; height, 5½ inches. *Synopsis*, No. 118.

412. Cymatium moulding from inner architrave of the south portico of the Erechtheion (E on plan).

Height, 2½ inches; length, 7¼ inches. *Synopsis* No. 403. Inwood, *Erechtheion*, pl. 20. See also Stuart, II., ch. II., pl. 13.

413. Piece of architrave, probably part of the beam from the north angle of the east portico of the Erechtheion (F, F on plan). There is a joint on the left of this slab.—*Elgin Coll.*

Height, 2 feet 1 inch; length, 8 feet 2½ inches. *Synopsis*, No. 220 (85). Wilkins, *Prolusiones*, p. 29.

414. Piece of the architrave from the south wall of the Erechtheion, broken at each end (G on plan). It is connected with the preceding by a piece of moulding cast in plaster.—*Elgin Coll.*

Height, 2 feet 1 inch; length, 8 feet 5½ inches. *Synopsis*, No. 219 (291). Wilkins, *Prolusiones*, p. 29; *Greek Inscriptions in Brit. Mus.* I., pl. 3, fig. 9.

415. Piece of corona of cornice, from the north portico of the Erechtheion (H on plan). Although not derived from

the same part of the temple, this fragment has been placed in connection with the slabs of the architrave, Nos. 413, 414, in order to show the original effect. The space of two feet between the corona and the architrave was occupied by the sculptured frieze. This consisted of marble figures in relief attached by metal clamps on a ground of black Eleusinian marble. A few fragments are extant at Athens.

Length, 4 feet 7 inches; height, 10½ inches; breadth, 1 foot 1½ inches. *Synopsis*, No. 289 (165). Stuart, II., ch. II., pls. 4, 5. For the frieze, see Brunn, *Denkmaeler*, Nos. 31–33; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 361.

416. Coffer from the *lacunaria* of the north portico of the Erechtheion (J on plan).—*Elgin Coll.*

Height, 3 feet 2 inches; breadth, 3 feet 5½ inches. *Synopsis*, No. 108 (299). See Stuart, 2nd ed., II., p. 73, note.

417. Part of coffer of east portico of the Erechtheion. Found near the eastern portico (K on plan).—*Inwood Coll.*

Height, 1 foot 4 inches; breadth, 1 foot 1¼ inches. *Synopsis*, No. 117. Inwood, *Erechtheion*, pl. 20.

418. Part of door jamb, perhaps from the eastern doorway of the Erechtheion (L on plan).—*Inwood Coll.*

Height, 1 foot 2¾ inches; breadth, 6½ inches. *Synopsis*, No. 115. Inwood, *Erechtheion*, pl. 20.

419. Cast of console, *parotis*, from the doorway in the north portico of the Erechtheion (M on plan).

Height, 2 feet 3 inches. *Greek Inscriptions in Brit. Mus.*, I., p. 98, § 14, *b*. Wilkins, *Prolusiones*, pls. 13, 14. *Journ. of Hellen. Studies*, XII., pl. 1.

420. Necking of Ionic column, copied from the columns of the east portico of the Erechtheion.—*Elgin Coll.*

Height, 11¼ inches; diameter, 2 feet 2½ inches. *Synopsis*, No. 120 (306*); *Elgin Room Guide*, II., No. A. 2.

TEMPLE OF NIKÈ APTEROS.

The temple of Nikè Apteros (Victory without wings), or more correctly of Athenè Nikè, stood on the projecting eminence to the south of the approach to the Propylaea at Athens (Paus., i. 22, 4).

The building had remained uninjured till the close of the seventeenth century, and was seen in 1676 by the travellers Spon and Wheler. But not long after, probably about the year 1685, the temple was demolished by the Turks, and the materials were used to build a bastion on the spot where the temple had stood.

In 1835 Ludwig Ross, and the architects Schaubert and Hansen took down the bastion and reconstructed the temple as it now stands. A sufficient amount of the lower part had remained undisturbed to enable them to proceed with certainty.

The temple consists only of a single cella, opening to the east, but has four columns at each end (*tetrastyle amphiprostyle*). It stood on a podium of three steps. The exterior was surrounded by a small frieze, 1 ft. 5½ in. high, and measuring 26 ft. on its long sides, and 17 ft. 2 in. at the ends. The annexed cut (fig. 20) shows the plan of the temple. The arrangement of the slabs of the frieze has been most fully discussed by Ross, but is still uncertain in parts. The west frieze, according to Ross, consisted of the two slabs, Nos. 421, 422, in the Elgin Collection, and the return faces of two slabs of the north and south sides. Each return measures 1 ft. 7 in. The slabs, Nos. 421, 422, measure respectively 6 ft. 8½ in., and 6 ft. 7¾ in. The total length, 16 ft. 6¼ in., is thus nearly equal to the estimated length of the side. The distribution of the slabs belonging to the long sides is doubtful. No. 425, cast from a corner stone, certainly

belongs to the south side. Ross assigns No. 423 to the south side, No. 424 to the north side, on the hypothesis that the mounted horsemen on the same side proceed in the same direction. Kekulé (*Die Balustrade*, ed. 1869, p. 17) places them both on the south side, in an order more probable than that suggested by Hawkins (*Mus. Marbles*, ix., p. 29). The east side consisted of two

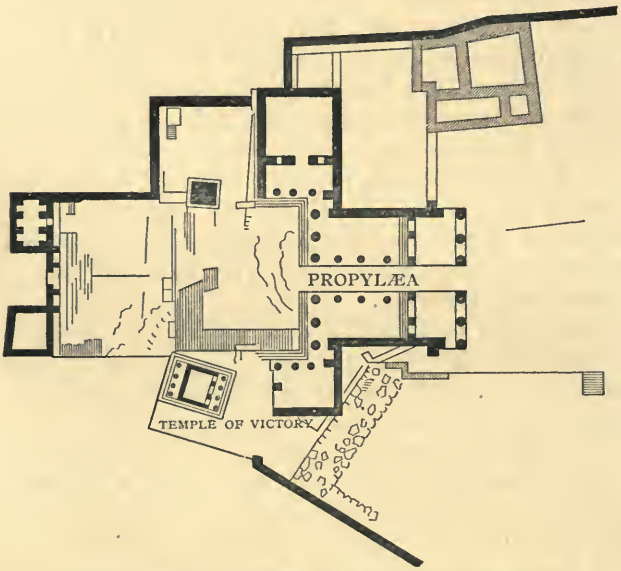

Fig 20.—Plan of the Propylaea and Temple of Wingless Victory.

slabs and two returns arranged similarly to those of the west.

The subject of the east side appears to be a council of Gods. The long sides each contained a battle between Greeks and a series of warriors, mounted and on foot, wearing Asiatic costumes and probably intended to represent Persians. The west side is generally taken to

represent a battle of Greeks with Greeks. Several attempts have been made to show that historical battles are represented on the frieze. Overbeck suggests that the three sides on which there are combatants belong to one battle, and he conjectures the battle of Platæa (479 B.C.), when Greeks defeated the Persians and their Greek adherents. Other writers, perhaps with more probability, deny that any definite battle is intended, and hold that we see merely a generalised representation of Athenians, victorious alike over Greeks and Barbarians.

It has been shown by Bohn (*Die Propyläen*, p. 31) and Doerpfeld on technical architectural grounds that the Temple of Victory was not contemplated in the first plans for the Propylaea, but that the form of the Propylaea was modified during the course of construction on account of it. The earliest date thus obtained for the beginning of the present building is about 432 B.C. There is nothing to show what time the temple took to build. In point of style there is a great resemblance between the sculptures of the frieze, and those of the frieze of the Erechtheion, of which a part was being worked, as we know from the inscription, in 409 B.C. The frieze of Nikè Apteros may perhaps be placed between 430 and 420 B.C.

Spon, *Voyage* (ed. 1679), II., p. 105; Wheler, *Journey into Greece*, p. 358; Stuart, II., ch. V., pls. 12, 13 (from drawings by Pars, now in the British Museum); Ross, Schaubert and Hansen, *Die Akropolis von Athen; Abth. I. Der Tempel der Nike Apteros*, 1839; *Mus. Marbles*, IX., pls. 7–10; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 363; Bohn, *Die Propyläen der Akropolis zu Athen*, 1882; Murray, II., p. 179; Kekulé (and Bohn) *Die Reliefs an der Balustrade der Athena Nike;* Wolters, Nos. 747–760. For Doerpfeld's views, see Harrison, *Mythology and Monuments of Anc. Athens*, p. 356. For further references see Wolters, p. 284. A photographic view of the temple is given by Baumeister, fig. 1234; and of Nos. 421 to 424 in *Stereoscopic*, No. 121.

The West Frieze.

421. The return of a slab of the north side, now at Athens, formed the left end of the frieze, and contains two figures advancing to the right to join the fray (Ross, pl. 11. h.). This is followed by slab No. 421, containing a battle of Greeks. In the first group on the left two warriors are engaged in vehement combat. The warrior on the left supports with his right knee the shoulder of a wounded comrade who has fallen at his feet and leans on his right arm. In the next group are two antagonists fighting over the body of a dead combatant, then a warrior who has overthrown his adversary and treads him down with his left foot. He raises his right hand to inflict the mortal wound, and may perhaps have grasped the victim's right wrist with his left hand. In the background is a trophy which appears to consist of a trunk of a tree, to which a helmet, shield, and cuirass have been attached. On the right of the slab is a warrior pursuing a foe flying to the right.—*Elgin Coll.*

Pentelic marble; height, 1 feet 5½ inches; length, 6 feet 8½ inches. *Synopsis*, No. 160 (259); Ross, pl. 11, i.; *Mus. Marbles*, IX., pl. 9; Baumeister, fig. 1240; Brunn, *Denkmaeler*, No. 118.

422. The first figure on the left of the slab appears to be hastening to the assistance of the flying warrior on the right of the slab just described. Next is a complicated group of five warriors fighting for the body of a wounded man. The latter has sunk helplessly on the ground. He is half raised and clasped under the arms by a friend who attempts to draw him away; a foe tries to seize an ankle, and covers himself meanwhile with his outstretched shield. More in the background two adversaries are engaged in hot combat. The warrior on the left probably had a sword, and that on the right a spear. A friend of the

fallen man hastens up from the left. The right thigh of this figure, which is now wanting, is preserved in a drawing by Pars.

On the right are two pairs of combatants. In one of these groups a warrior, who has fallen on his right knee, tries to defend himself with his shield, while with the right hand he seizes a stone. The antagonist has his right arm raised to strike, perhaps with a battleaxe, and seizes with his left hand the shield of the kneeling figure. On the right of the slab one of the warriors flies before the assault of his antagonist, whose arms are both raised to strike him.—*Elgin Coll.*

Pentelic marble; height, 1 foot 5½ inches; length, 6 feet 7¾ inches. *Synopsis*, No. 161 (260); Ross, pl. 11, k.; *Mus. Marbles*, IX., pl. 10; Overbeck, *Gr. Plast.*, 3rd. ed., I., fig. 81, p. q.; Baumeister, fig. 1239; Brunn, *Denkmaeler*, No. 118.

On the right of the slab described was the return of the corner slab of the south side, with a combat of two warriors.

Ross, pl. 11, l.; Overbeck, *Gr. Plast.*, 3rd ed., I., fig. 81, r.

There is a considerable variety of costumes on the west side of the frieze. Some of the figures are nude; others wear the chlamys only, the chiton only, or the two garments together. The chiton is sometimes worn on both shoulders, and sometimes only on one shoulder. The warriors are for the most part armed with helmets and large bucklers. In two instances a cap of a flexible material is worn instead of a helmet. None, however, of the costumes are non-Hellenic; and further the attempt made by Overbeck (i. p. 365), to show that the helmet of the figure on the extreme right of the frieze is distinctively Bœotian, is untenable (Wolters, p. 284).

The North and South Friezes.

423. Slab containing a part of the battle between Greeks and Persians. In the first group on the left, a Persian has fallen on his right knee, raising his right arm to defend his head. The antagonist presses his left foot on the right thigh of the Persian, raising his right arm for a spear thrust, and probably seizing the hair of the Persian with his left hand. Next is a group of two Persians and a Greek. One of the Persians lies dead on the ground; his mounted comrade urges his horse against the Greek, who draws back, and raises his arm to strike with a battle-axe.

The next group is composed of two Persians on foot and a Greek. In the centre is a wounded Persian, who has been forced down on his left knee and extends his arms forward in entreaty to the Greek, who drags him along, grasping the head of the Persian with his left hand. The right hand of the Greek must have held either a spear or a sword. On the right the other Persian turns back to defend his fallen comrade against the Greek. Both arms are raised to strike, and probably wielded a battle-axe. At his left side hangs a quiver. On the extreme right is a Greek moving to the right in pursuit of a flying Persian of whom only the leg and part of the drapery round the loins remain. The ground on which this scene takes place is rocky.—*Elgin Coll.*

Pentelic marble; height, 1 foot 5½ inches; length, 5 feet 10 inches. *Synopsis*, No. 158 (258); Ross, pl. 12, o; *Mus. Marbles*, IX., pl. 7; Overbeck, *Gr. Plast.*, 3rd ed., I., fig. 81, i–l; Baumeister, fig. 1237; Brunn, *Denkmaeler*, No. 117.

424. The first pair of combatants on the left are a Persian, who has fallen on his right knee, and who holds up a shield in the form of a crescent, on his left arm to defend himself, and his antagonist, who advances from the right.

Next is a combat between a Greek on foot and a mounted Persian. The latter draws back his right hand, which must have been armed with a spear aimed at the Greek advancing from the left. The horse of the Persian rears as if to strike down with his forefeet the left arm of the Greek, which is thrust forward, protected by his shield. A dead Persian lies on the ground.

Behind the mounted Persian is a comrade, hastening to the left, and pursued by a Greek of whom nothing remains except part of his shield and of the drapery round his loins. This closes the scene on the right.—*Elgin Coll.*

Pentelic marble; height, 1 foot 5½ inches; length, 6 feet 1¼ inches. *Synopsis*, No. 159 (257); Ross, pl. 12, fig. g; *Mus. Marbles*, IX., pl. 8; Overbeck, *Gr. Plast.*, 3rd ed., I., fig. 81, m, n; Baumeister, fig. 1238; Brunn, *Denkmaeler*, No. 117. On the position of these slabs, cf. p. 240.

425. A plaster cast from one of the slabs now in position on the temple. On the left is a mutilated group representing a Greek warrior turning to assist a comrade who has fallen on his right knee. Next is a Greek moving forward to pursue a mounted Persian who is flying to the right. On the extreme right a Persian on foot flies in the same direction. A slain Persian lies in the foreground. The position of this slab on the temple at the south-east angle is fixed by the relief on its return face which is part of the composition of the eastern front. This return is not given in the cast here described.

Height, 1 foot 5½ inches; length, 3 feet 11¼ inches. Ross, pl. 12, fig. a; Overbeck, *Gr. Plast.*, 3rd ed., I., fig. 81, g, h; Murray, II., pl. 16, fig. 1.

The dress of the Persians in this frieze is the usual chiton with long sleeves, girt at the waist, and close-fitting trousers, *anaxyrides*. One of them, the kneeling figure in No. 424, wears a quiver and bow case, *gorytos*, from which

appears the end of his bow, and two others wear quivers. The only Persian whose face is preserved is bearded, and wears the Persian headdress, the *kidaris*. The heads and weapons of both sets of combatants have been nearly all destroyed. Some of the Greeks are armed with the Argolic buckler. Others have a chlamys wound round the left arm or hanging loose from the body.

CASTS FROM THE BALUSTRADE OF THE TEMPLE OF NIKÈ APTEROS.

The temple of Nikè Apteros stood on a lofty projecting bastion, as may be seen from the model of the Acropolis. This bastion was surrounded for safety with a breast-high parapet, consisting of a frieze of sculpture in relief, facing outwards, surmounted by a bronze screen. Several fragments of the frieze or balustrade were discovered on the site, in 1835. (Ross, pl. 13.) Additional fragments were found by Beulé in 1852, and in more recent excavations to the east of the temple of Nikè, and on the south slope of the Acropolis. They are preserved in the Acropolis Museum at Athens.

The sculptures are too mutilated to be arranged in one composition. It is evident, however, that the frieze consisted of figures of Victories, variously engaged. Some lead bulls to sacrifice, while others are erecting or decking trophies in the presence of Athenè.

There is some uncertainty as to the date of the frieze. It cannot be older than the temple, and therefore not earlier than 432 B.C. Kekulé (*Balustrade*, p. 22), and Wolters (p. 289) hold that the frieze was produced immediately after that date. But a more admissible view is that which puts the balustrade at the very close of the fifth century. If the different fragments of the balustrade are examined, they seem to reveal a combination of

various schools and methods. No. 426, severely draped in chiton and diploïdion, seems to have the somewhat stiff dignity best seen in sculptures of the Temple of Zeus at Olympia, but occasionally suggested by the Parthenon sculptures. The figures of Athenè (Kekulé *Balustrade*, pl. ii.), have the spirit of the Parthenon frieze. In No. 427 and No. 428, the artist dwells on and emphasises the nude form, displaying it through transparent drapery in a manner that may well be supposed to have been that of the transition from Pheidias to Praxiteles. Finally, in the figure leading the bull (No. 429), there is a florid wealth of drapery, which, among early works, only finds a partial analogy in the frieze of Phigaleia, and which appears more akin to the Nikè of Samothrace than to Attic work of the fifth century. This want of uniformity in style suggests a time of transition in which the traditions of the school of Pheidias were still to some extent operative, while newer tendencies were beginning to make themselves felt. Perhaps also they indicate that the work was spread over a space of several years, such as might be expected in the troubled close of the fifth century B.C.

Height of Balustrade, 3 feet 2 inches. Ross, p. 17, pl. 13 (cf. ante, p. 241); Michaelis, *Arch. Zeit.*, 1862, p. 249. All the materials are collected by Kekulé, *Die Reliefs an der Balustrade der Athena Nike* (1881), which superseded Kekulé, *Die Balustr. d. Tempels d. Athena Nike* (1869). See also Overbeck, *Gr. Plast.*, 3rd ed., I., p. 369; Murray, II., p. 186; Wolters, Nos. 761–804. *Stereoscopic*, Nos. 158–160.

426. Victory standing, half turned to the left. She holds a greave in her left hand, with which she was probably decking a trophy. She wears a leather helmet.

Kekulé, *Balustrade*, pl. 5, fig. R; Overbeck, *Gr. Plast.*, 3rd ed., I., fig. 82.

427. Winged Victory turned to the left stoops forward, raising her right foot in order to adjust or unfasten her

sandal. A somewhat similar incident is seen on the Parthenon frieze, (west side, No. 29). There, however, the figure has his foot resting on a rock, while here the Victory balances herself on the left foot with the right leg high in the air, in a position of effort such as does not occur on the frieze of the Parthenon.

Ross, pl. 13, figs. B, Bb; Kekulé, *Balustrade*, pl. 4, fig. O; Overbeck, *Gr. Plast.*, 3rd ed., I., fig. 82; Murray, II., pl. 16, fig. 4; Brunn, *Denkmaeler*, No. 35. The meaning of the subject is not known. In the ritual inscription of Andania the initiated are ordered to have bare feet, and possibly the Victory is supposed to be removing her sandals before entering a shrine. Dittenberger, *Syll.*, 388, 15, cf. *ibidem*, 257, 25.

428 Winged Victory standing turned to the left, the right arm advanced. The right hand and all the left arm being broken away, the motive of this figure has not been ascertained, but probably the Victory was decking a trophy.

Kekulé, *Balustrade*, pl. 4, fig. M; *Arch. Zeit.*, 1862, pl. 162; Overbeck, *Gr. Plast.*, 3rd ed., I., fig. 82; Brunn, *Denkmaeler*, No. 35.

429. Two winged Victories about to sacrifice a bull, which one of them is holding back as it springs forward. The other Victory leads the way, moving to the right.

Ross, pl. 13, fig. A; Kekulé, *Balustrade*, pl. 1, fig. A; Overbeck, *Gr. Plast.*, 3rd ed., I., fig. 82; Murray, II., pl. 16, fig. 3; Brunn, *Denkmaeler*, No. 34.

THE CHORAGIC MONUMENT OF LYSICRATES.

The Choragic Monument of Lysicrates is a small edifice which presents one of the earliest examples of the use of the Corinthian order in Greek architecture. It may be

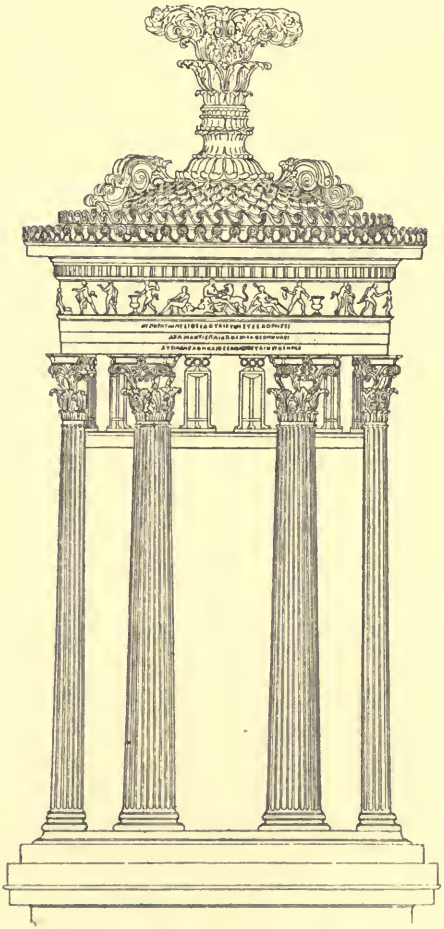

Fig. 21.—The Choragic Monument of Lysicrates. (After Stuart.)

thus described. On a square basement is a cylindrical structure resting on six Corinthian columns. Between them are six equal panels of white marble closely joined; at each vertical joint a Corinthian column has been fitted, so as to project more than half its diameter. Between the capitals were figures of tripods in relief, of which only one now survives. Above the colonnade is the entablature and a cupola or *tholos;* this is in the form of a tiling of laurel-leaves richly decorated round the circumference with a double row of projecting ornaments. From the apex of the roof rises a mass of foliage arranged in a triple form, on the three most projecting leaves of which was placed a bronze tripod, dedicated by a choragos, who had provided a victorious chorus. An inscription on the architrave immediately below the figure of Dionysos furnishes the name and date of the dedicator. It runs,* "Lysicrates of Kikynna, son of Lysitheides, was Choragos. The youths of the tribe Acamantis were victors, Theon was the flute player, Lysiades an Athenian was the instructor of the Chorus, Euainetos was Archon." The mention of this magistrate fixes the date of the monument to B.C. 335–4.

The building still stands in its original position at Athens, below the eastern side of the Acropolis and a little to the north-east of the theatre of Dionysos. In antiquity it stood in a street called "the street of tripods" (Paus. i. 20, 1), because of the number of tripods which were there dedicated to Dionysos. At least as early as the 15th century the building was popularly known as the Lantern of Demosthenes. In the 17th and 18th centuries it was built into the wall of the French Capuchin monastery, and the interior served as the library of the Superior.

* *C. I. G.* 221; *C. I. A.*, II., 1242. Λυσικράτης Λυσιθείδου Κικυννεὺς ἐχορήγει. Ἀκαμαντὶς παίδων ἐνίκα. Θέων ηὔλει. Λυσιάδης Ἀθηναῖος ἐδίδασκε. Εὐαίνετος ἦρχε.

The monastery was burnt in 1821, and the only trace of it is in a few tombstones of French citizens lying near. The monument now stands in an open square. Lord Elgin's casts are the best record of the frieze, as the sculptures, which are of Pentelic marble, have suffered considerably in the last ninety years.

The subject of the frieze here described is the victory of Dionysos over the Tyrrhenian pirates who had kidnapped him from Chios with the intention of selling him as a slave. The God revenged himself by transforming the pirates into dolphins, a myth which is to be found in the Homeric Hymn to Dionysos (No. vi.) and elsewhere (Ovid, *Met.* iii. 650; Nonnus, *Dionys.* xlv. 102; Philostr. *Im.* i. 19, &c. Cf. *Gaz. Arch.* 1875, p. 7). In the frieze the moment is represented when this transformation took place. According to Homer and most other writers, the event happened on board the ship, and the pirates were first terrified by a miraculous appearance of vines and wild beasts. The sculptor has preferred to represent the scene as passing on the rocky shore on which the pirates found Dionysos (*Hom. Hymn*, vi. l. 2) and has made Satyrs help in the vengeance. The subject is thus made to adapt itself to the requirements of sculpture. For a vase with a representation of the literary form of the legend, see Gerhard, *Auserlesene Vasenbilder*, i., pl. 49; Harrison, *Mythology and Monuments of Anc. Athens*, p. 251. An intaglio, with a pirate half transformed, as on the frieze, is engraved in the *Gaz. Arch.* 1875, p. 13.

It is convenient to take the architectural remains of Athens consecutively, and the monument of Lysicrates has therefore been inserted in this place. But the accurately ascertained date (335 B.C.) is a century later than the Parthenon, and it is easy to discern the change that has taken place. The form of Dionysos is becoming softer and more effeminate. The Satyrs on tip-toe

belong to a scheme not introduced in the 5th century sculpture; more free play of humour is admitted. At the same time Attic schemes of composition present themselves, which had already come into use in the time of Pheidias.

This frieze is a remarkable example of the Greek power of combining variety and symmetry. On the right and left of Dionysos the groups correspond with great accuracy, but the correspondent groups always differ one from another. On each side of the God we have an attendant Satyr; a Satyr with a crater; a Satyr watching the conflict; a Satyr hastening to join it; a Satyr kneeling on a pirate; a Satyr about to strike a pirate thrown to the ground; a Satyr breaking off a branch from a tree; a pirate, half transformed, leaping into the sea. The remainder of the frieze is less exactly symmetrical.

Wheler, *Journey*, p. 397; Spon, *Voyage* (ed. 1679), II., p. 132. A view of the monument from the monastery garden is shown in Stuart, I., chap. IV., pl. 1. The view from the street is in Le Roy, *Ruines*, pl. 13. A view of the interior used as a library, Dodwell, *Tour*, I., pl. facing p. 289. A view subsequent to the destruction of the monastery is given, *Exp. de Morée*, III., pl. 96. For the present state of the monument see Harrison, *Mythology and Monuments of Anc. Athens*, p. 245. The original frieze is of Pentelic marble; height, 10½ inches. Stuart, I., ch. IV., pls. 1–26. Stuart's drawings which are freely restored are the basis of the inaccurate plate in Stuart, 2nd ed., Vol. I., ch. IV., pl. 30. The illustrations in most of the text-books are derived from the latter plate; e.g., Müller, *Denkmäler*, pl. 37; Overbeck, *Gr. Plast.*, 3rd ed., II., p. 91. These works all repeat an erroneous order of the two groups of No. 8, which spoils the symmetry of the frieze; cf. Murray, II., p. 333. An independent and more accurate publication is that in *Mus. Marbles*, IX., pls. 22–26, taken from the Elgin casts. See also Ellis, *Elgin Marbles*, II., pp. 79–87. The British Museum also possesses a careful series of drawings from the sculptures, by Lord Elgin's artist, Lusieri. *Report of the Elgin Committee, appendix*, p. xli.; Wolters, No. 1328.

430. 1. In the centre of the composition is Dionysos turned to the left, reclining on a rock over which drapery is thrown. He leans on his left elbow; with his right hand he caresses a panther which fawns on his knees. In the left hand Dionysos appears to have held a cup and a thyrsos, of which traces appear behind his left shoulder. This figure is now entirely destroyed on the original. There is a considerable resemblance in the pose of Dionysos to that of the so-called Theseus of the east pediment of the Parthenon. On either side of Dionysos is a Satyr, seated on lower rocks. The Satyr on the right clasps his left knee with both hands. (Compare the figure on the east frieze of the Parthenon No. 26). His head was probably turned towards Dionysos. The Satyr on the left of the God rests his left hand on the rock behind him; his right knee is bent and the right leg drawn up under it; in his right hand he holds a thyrsos; his body and head are turned to the right.

Mus. Marbles, IX., pl. 24.

2. Next on the left is a Satyr advancing over rocky ground towards a large crater; in his right hand he holds an oinochoè, with which he is about to take wine from the crater; in his left hand has been a phialè; a fawn skin, *nebris*, hangs from his left shoulder. His head appears to have been turned towards Dionysos. On the opposite side of the vase stands a Satyr turned to the left, resting his elbows on the stump of a tree, over which is thrown a panther's skin; the top of a thyrsos appears above his right shoulder. He appears to have been bearded.

This figure looks on at the destruction of the pirates which is represented in a series of groups on the left, and which we must suppose to have taken place on a rocky shore overlooked by the higher ground on which Dionysos reclines.

Mus. Marbles, IX., pl. 24.

430. 3. A Satyr advances to the left with a burning torch, with which he is about to assail the fallen pirate of the next group. This Satyr is nude and bearded. His head is bound with a diadem. The head and left leg are now lost on the original. The next group on the left represents a pirate thrown on his hands and knees upon the rocks. On his back kneels a Satyr whose right arm is upraised to strike his prostrate foe with some weapon which is not clearly shown in the relief, but which was probably a pedum, or perhaps a branch. The Satyr has a panther's skin floating in the air, at his back. Between the legs is a lump of plaster, which is due to a fault in the moulding.

Mus. Marbles, IX., pl. 23.

4. Next on the left is a bearded Satyr, who draws back to the right, to collect his force for a blow, with his thyrsos. Meanwhile he looks back at a pirate on his left, who kneels with his hands tied behind him, and looks round towards the Satyr in helpless terror. A panther's skin, hanging from the left shoulder of the Satyr, floats in the air at his back.

Mus. Marbles, IX., pl. 23.

5. The next figure on the left is a bearded Satyr who turns to the right kneeling on his left knee, set in the fork of a tree close to the edge of the sea; with both hands he is breaking off a branch. His panther's skin floats in the air behind his back. His right foot stands in shoal water, which is indicated by curling waves. Behind him on the left is a pirate, whose body to the waist is transformed into a dolphin, and who leaps head foremost into the sea.

Mus. Marbles, IX., pl. 23

Between No. 5 and No. 6 is about a yard of frieze, wanting in the cast. This is given, freely restored, by Stuart. An accurate drawing by Lusieri is preserved in the Museum (Plate ix.). A bearded Satyr holds out a torch and pursues a pirate who runs away at full speed. A hole has been cut between them for the insertion of a beam. A rock and tree separate this group from the following, No. 6.

6. This group is rather better preserved in the drawing of Lusieri than in the cast. A young pirate is seated on the ground leaning on his left arm. The right hand is extended in supplication to the bearded Satyr, who is dragging him seawards by the foot. A hole has been cut through the figure for a beam. The Satyr stands in the waves. Behind him a pirate, half transformed, is in the act of leaping into the sea. This figure is now almost destroyed in the original. As it is leaping to the right, it belongs strictly to that part of the circular frieze which represents the scene on the right of Dionysos.

Mus. Marbles, IX., pl. 22.

7. On the right of the central group (No. 1) is a bearded Satyr moving to the right towards a large crater. In his right hand he holds up an oinochoè or wine jug. His left is extended over the crater and holds a phialè. This figure appears to be bearded, though it is drawn as beardless by Lusieri; the head is now wanting. Next on the right are two Satyrs, each wearing a panther skin. The Satyr on the left turns to the right and extends his right hand towards the second Satyr, as if giving him an order. The latter looks round to the left, as if to receive the order, while he is hastening to the right with both hands raised, as if pointing.

Mus. Marbles, IX., pl. 25.

430. 8. Next on the right is a prostrate pirate, on whose buttock a bearded Satyr is kneeling with his left knee, while he holds the pirate's hands, as if to tie them behind his back. The pirate kneels on the rock, with his head pressed upon the ground and turned towards the spectator.

The next group on the right is composed of a Satyr, who has thrown a pirate backward on the rock, and is about to strike him with a pedum or club. The pirate has his left knee bent under him, and leans back on his right elbow: he advances his right foot and left arm to defend himself. He is drawn by Lusieri with a negro face and pointed ear. The ear seems pointed, but it is manifest that the features are wrongly drawn. The head is now wanting on the original. The Satyr has his body facing to the front and inclined to the left with the right leg advanced: his right hand is raised to the level of his head. The action shows that he is about to swing his body round to give effect to the blow which he is aiming at the pirate. On his left arm is the panther's skin, worn as a shield.

Mus. Marbles, IX., pl. 25.

9. In the next group are a Satyr and a transformed pirate, separated by a tree which marks the edge of the rocky shore, as at the opposite side of the frieze. The Satyr stoops forward, breaking off with both hands a branch of the tree, which he is about to use as a weapon. He is bearded. The right leg is now wanting on the original. The pirate darts head foremost into the water, pressing his feet against the trunk of the tree.

Mus. Marbles, IX., pl. 26.

10. On the right of the transformed pirate is a group representing a Satyr about to strike with a branch of a

tree a pirate seated on the ground, whose head he draws back with his left hand, brandishing in his right hand the branch held behind his neck; from the left arm of the Satyr hangs his panther's skin. He is bearded. In the drawing of Lusieri he has an ivy wreath and pointed ears. On the original this group is mutilated almost beyond recognition. The last group on the right is composed of a Satyr darting forward with a lighted torch, which he is about to apply to a pirate seated on a rock with his hands tied behind his back. A large serpent behind the pirate has fastened its fangs on his right shoulder, and has one coil between his right arm and his back. The pirate looks round in agony towards his assailants. The serpent suggests the form of the legend usually current, in which Dionysos is assisted by strange monsters. According to Nonnus, *Dionys.*, xlv., l. 134, the ropes of the rigging of the ship turned to serpents.

431. Cast from the capital of a column of the Choragic Monument of Lysicrates.

Height, 2 feet ¾ inches. *Synopsis*, No. 360*. See Stuart, I., ch. IV. pl. 6, fig. 1.

THE CHORAGIC MONUMENT OF THRASYLLOS.

432. The statue of Dionysos, here described, originally decorated a choragic monument, of which some scanty remains may still be seen below the southern wall of the Acropolis of Athens, and immediately above the Dionysiac theatre. The monument was in the form of a portico, the architrave of which rested on three pilasters which masked the entrance to a cavern in the rock. Until removed by Lord Elgin the statue stood above the façade. Since the removal of the statue the portico itself has been destroyed,

and at present only the base and lower portions of the pilasters stand in position, while fragments of the inscription lie close at hand. We learn from the inscription on the centre of the face of the monument that it was dedicated by Thrasyllos to commemorate the victory gained by his tribe in the dramatic contest in which he was himself choragos, in the archonship of Neaichmos (320 B.C.); *C. I. G.*, 224; *C. I. A.*, ii., 1247. On the right and left were inscriptions recording the dedication of tripods by Thrasycles, son of Thrasyllos, who was agonothetes in the archonship of Pytharatos (271 B.C.); *C. I. G.*, 225, 226; *C. I. A.*, ii., 1292, 1293. At some date intermediate between these two, probably about 310 B.C., the state had assumed the burden of providing the chorus, and the agonothetes or director of the contest took the place of the choragos, or provider of the chorus. (Hermann, *Lehrb. d. Griech. Antiq.*, Müller's ed., iii., pt. ii., p. 339.)

It has commonly been supposed that the statue belongs to the dedication of Thrasyllos. Stuart made the infelicitous conjecture that it held the votive tripod on its lap. The most recent writer on the subject, Reisch (in the *Athenische Mittheilungen*, xiii., p. 383), conjectures that the monument of Thrasyllos was originally surmounted by a pediment on which was a tripod; and that the pediment was removed by Thrasycles, who placed the statue in the centre, and bases for his tripods at the sides. It is left unexplained what became of the tripod of Thrasyllos. From the style of the statue we cannot decide between the two dates. Reisch well points out that in composition and spirit there is an attempt, only partially successful, to preserve the manner of Pheidias as seen in the Parthenon pediments. The figure is majestic, but the drapery is rather heavy. The influence of the younger Attic school hardly makes itself felt.

The statue is that of a colossal seated figure, the head, arms, and right foot to the instep wanting. The body is clad in a talaric chiton, over which is a panther's skin, passing like a scarf from the left shoulder to the right side, and bound round the waist by a broad girdle, under which is seen the panther's face and teeth; an ample mantle passes from the back of the figure over the lower limbs, falling in rich folds across the lap. The head and left arm of this statue were of separate pieces of marble, and were originally morticed to the body. The head was wanting as early as the visit of Spon and Wheler to Athens in 1676. On the left thigh is a sinking about 6 inches deep, 5 long, and 1½ wide, in which some object may have been inserted, but which may have been used when the statue was being placed in position. On the drapery of the left shoulder there is a hole for a rivet. It seems probable that the God was represented with a lyre, the base of which rested on his left thigh. This instrument was the attribute of Dionysos Melpomenos (see Gerhard, *Ant. Bildwerke*, text, p. 240), and the costume of the figure seems assimilated to that of a citharist.—*Elgin Coll.*

Pentelic marble; height, 6 feet 3 inches. The stone is roughly hewn out at the back to lighten the figure. Wheler, *Journey*, p. 368; Le Roy, *Ruines*, pl. 8; Stuart, II., ch. IV., pls. 3, 6; *Mus. Marbles*, IX., pl. 1; Ellis, *Elgin Marbles*, II., p. 90; Overbeck, *Gr. Plast.*, 3rd ed., II., p. 94; Reisch, *Athenische Mittheilungen*, XIII. (1888) pl. 8, p. 383; *Stereoscopic*, No. 114; Brunn, *Denkmaeler*, No. 119.

THE PROPYLAEA.

The Propylaea, or gateways to the Acropolis, were constructed by Mnesicles under the administration of Pericles, in the five years 436–431 B.C.

The main portion of the building consisted of two Doric portions, facing respectively inwards to the Acropolis and outwards. These were connected by a series of Ionic columns. The entrance was flanked on each side by wings (see the plan, fig. 20). The Elgin Collection contains a few architectural remains from the building. A portion of the cedar dowels which connected the drums of the columns of the Propylaea may be seen in the Bronze Room.—*Presented by A. W. Franks, Esq.* Cf. Dodwell, *Tour*, I., p. 313.

433. Capital of Doric column from the Propylaea. It is impossible to tell from the dimensions whether this capital is derived from the internal or external portico.—*Elgin Coll.*

Pentelic marble; width of abacus, 5 feet 5½ inches. *Synopsis*, No. 130 (206). Stuart, II., ch. V., pl. 7, fig. 1. Penrose, *Athen. Architecture*, ch. X., pl. 31; Bohn, *Die Propyläen*, pls. 11, 13, fig. 2.

434. Piece of drum of Ionic column from the inner order of the Propylaea.—*Elgin Coll.*

Pentelic marble; height, 1 foot 4½ inches; diameter, 3 feet ⅛ inch. *Synopsis*, No. 129. Penrose, *Athen. Architecture*, ch. X., pl. 32.

435. Part of band for supporting the beams of the ceiling in the central hall of the Propylaea. There are considerable remains of the painted mouldings.—*Elgin Coll.*

Pentelic marble; height, 1 foot 7¼ inches; length, 3 feet 10½ inches. *Synopsis*, No. 131 (308). Stuart, II., ch. V., pl. 8, fig. 1; Bohn, *Die Propyläen*, pl. 12, fig. 6.

MISCELLANEOUS ARCHITECTURAL FRAGMENTS.

436. Capital of one of the antae from the small Ionic temple near the Ilissos seen by Stuart, but destroyed since his time in 1780.—*Elgin Coll.*

Height, 1 foot $\frac{1}{8}$ inch; breadth, 2 feet $\frac{1}{2}$ inch. *Synopsis*, No. 170 (174). Stuart, I., ch. II., pl. 8, fig. 1. See also Leake, *Topography of Athens*, 2nd ed., p. 250.

437. Moulding with anthemion, plait, maeander, and leaf, bead and reel patterns. Found near the south-east *anta* of the Erechtheion.—*Inwood Coll.*

Height, 8$\frac{1}{4}$ inches; breadth, 6$\frac{3}{4}$ inches. *Synopsis*, No. 407. Inwood, *Erechtheion*, pl. 26, p. 138.

438. Antefixal ornament or acroterion from the temple of Demeter at Eleusis. For a similar ornament see Kinnard in Stuart's *Antiquities of Athens*, 2nd ed., iii., pl. 1, p. 53. —*Elgin Coll.*

Pentelic marble; height, 3 feet 7$\frac{1}{2}$ inches. *Synopsis*, No. 169 (173); Laborde, *Le Parthénon*, pl. 27.

439. Ornament of roof-tile, *kalypter anthemotos*. Purchased by Inwood at Athens.—*Inwood Coll.*

Pentelic marble; height, 8$\frac{3}{4}$ inches. *Synopsis*, No. 417. Inwood, *Erechtheion*, pl. 28, fig. 3, p. 144.

440. Ornament of roof-tile. Probably purchased by Inwood at Athens.—*Inwood Coll.*

Pentelic marble; height, 10$\frac{3}{4}$ inches. *Synopsis*, No. 412. Inwood, *Erechtheion*, pl. 28, fig. 2, p. 144.

441. Ornament of roof-tile, found "on the gable of a small Greek church, that appears to have been on the site of

a temple" "in the gardens at Athens, beyond Mount Anchesmus."—*Inwood Coll.*

Pentelic marble; height, 8½ inches. *Synopsis*, No. 411. Inwood, *Erechtheion*, pl. 23, p. 131.

442. Ornament of roof-tile found built into a modern house near the Choragic Monument of Lysicrates.—*Inwood Coll.*

Pentelic marble; height, 11 inches. *Synopsis*, No. 413. Inwood, *Erechtheion*, pl. 28, fig. 5, p. 144.

443. Capital of Ionic column discovered by Inwood built into the wall of a small Greek chapel called Agia Marina on the left bank of the Ilissos at Athens. This is probably the site of the temple of Artemis Eucleia mentioned by Pausanias (i., 14, 5, and compare ix., 17, 1). Roses are sculptured in the eyes of the volutes. Inwood remarks (p. 136) that the central enrichment over the cymatium between the volutes is unusual. From the absence of mortices by which the capital could be secured to the architrave or to the shaft, he infers (p. 133) that this capital may have belonged to some sepulchral stelè or other work, where great strength of construction was not required. Bötticher, who engraves this or a similar capital, is of the same opinion. The opposite face of the capital is nearly all broken away.—*Inwood Coll.*

Pentelic marble; width from centre of volute to centre of volute, 12¾ inches. *Synopsis*, No. 398. Inwood, *Erechtheion*, p. 132, pls. 24–25. Bötticher, *Tektonik*, pl. 30, fig. 7, text, p. 299.

444. Volute of Ionic capital. Inwood (p. 128) states that it was found near the site of the temple of Nikè Apteros, and that from its scale it probably belongs to that temple. This, however, is not the case, as may be seen by comparing this fragment with the capital of the temple of Nikè Apteros in Ross, *Akropolis von Athen*, pls. vii., viii. The pulvinus of this capital is ornamented with leaves, as

in the example from Athens in Bötticher's *Tektonik*, pl. 31, fig. 5, text, p. 299.—*Inwood Coll.*

Pentelic marble; height, 1 foot; breadth, 9½ inches. *Synopsis*, No. 404, where it is incorrectly described as a capital from the temple of Nikè Apteros. Inwood, *Erechtheion*, pl. 21.

445. Volute of Ionic capital, which according to Inwood (p. 127) was found in a wall below the north side of the Acropolis at Athens. In the eye of this volute a rose is sculptured in relief. In the capitals of the Erechtheion there was a similar rose of bronze gilt, for which a recess is carved in the marble.—*Inwood Coll.*

Pentelic marble; height, 7¾ inches; breadth, 9 inches. *Synopsis*, No. 410. Inwood, *Erechtheion*, pl. 20; Bötticher, *Tektonik*, text, p. 299.

446. Fragment of the shaft of a column which was fluted with twenty-four flutes, the diameter being about two feet two inches. The dimensions differ from those of the columns of the Erechtheion.—*Greece. Presented by W. R. Hamilton, Esq.*

Marble; height, 1 foot 7 inches; width, 1 foot 6 inches.

447. Capital of Corinthian column, from one of the porches of the building at Athens, commonly known as the Tower of the Winds, or more correctly as the Horologium of Andronicus Cyrrhestes (built probably in the 2nd century B.C.).—*Formerly in the Elgin Collection.*

Marble; height, 1 foot 4¼ inches. Stuart, I., chap. III., pl. 7.

448. Unfinished Ionic base.—*Formerly in the Elgin Collection.*

Marble; height, 9 inches; diameter, 1 foot 10¾ inches.

AGORACRITOS OF PAROS.

460. Fragment of colossal head, showing the right cheek, right eyelid and right side of the head as far as the ear. The hair is waved. On the crown of the head eleven holes are pierced in the marble, evidently for the attachment of a wreath or other ornament. The left side and back of the head have been cut or broken away. So far as can be inferred from the little original surface remaining, this head was in a fine style of the fifth century B.C.

The style and material of this work, and the place of its discovery, give good grounds for thinking that it is a fragment of the famous statue of Nemesis by Agoracritos of Paros. The exact date of Agoracritos is not recorded, but he is said to have been a favourite pupil of Pheidias. The statue of Nemesis is described as a colossal figure of the type of Aphroditè, holding in her hands an apple branch and a phialè, on which were figures of Aethiopians. She had no wings, and stood on a base, sculptured with subjects relating to the birth of Helen and the Trojan war. The figure wore a diadem, adorned with deer and figures of Victory of no great size. Compare the diadem of Pandora, described by Hesiod, *Theogony*, 581; the diadem of Hera of Polycleitos (Paus., ii., 17, 4); the Cypriote terracottas, in the Terracotta Room, wall cases 1 and 27; and the Cypriote sculptures in the Cyprus Room. The numerous holes mentioned above must have served for the attachment of an ornament of some weight, and so confirm the proposed identification.

According to tradition the statue was made of a block of Parian marble, which was brought by the Persians, before the battle of Marathon, to be erected as a trophy for the capture of Athens. (Paus., i., 33. 2; *Anthol. Pal. App. Plan.*, iv., 221, 222, 263). Found on the site

of the *Temple of Nemesis at Rhamnus.—Presented by J. P. Gandy Deering, Esq.*, 1820.

Parian marble; height, 1 foot 4½ inches. *Uned. Antiquities of Attica*, p. 43; Leake, *Athens and Demi of Attica*, II., p. 108; *Synopsis*, No. 325 (273); *Elgin Room Guide*, II., No. E. 4; Six, *Num. Chron. 3rd. Ser.*, II., p. 94; *cf.* coin of Cyprus, *ibidem*, pl. 5; Gardner, *Journ. of Hellen. Studies*, VIII., p. 47; Rossbach, *Athenische Mittheilungen*, XV., p. 64; Overbeck, *Schriftquellen*, 834–843.

POLYCLEITOS OF ARGOS AND THE PELOPONNESIAN SCHOOL.

Polycleitos of Argos was, as has already been observed (p. 90), one of the great pupils of Ageladas of Argos, who was also the master of Myron and perhaps of Pheidias.

Nothing is recorded as to the life of Polycleitos; his age, as compared with that of Pheidias, is not accurately known. It is probable that he was rather younger than Pheidias, as he was working at a later date. Pliny gives the 90th Olympiad, or 420 B.C., as the date of Polycleitos. This may be the date of his great statue of Hera at Argos, the older temple of Hera having been burnt in 422 B.C., and it was probably near the end of the sculptor's life.

No original works by the hand of Polycleitos survive, but several sculptures are known which can be shown with probability to have been copied more or less directly from originals, of which the character is thus ascertained.

Polycleitos was famous in antiquity as the author of a methodical system of proportions for the human form. One in particular of his figures, the Doryphoros, was known as the *Canon*, and was adopted as the ideal type of a youthful male figure by later sculptors. This figure, and its companion the Diadumenos (see below, Nos. 500, 501), are known to us from copies. They are of vigorous

make and square build, but somewhat heavy when compared with the graceful youths of the Parthenon frieze. But the words of Quintilian, who says (*Inst. Orat.*, xii., 10, 7) that some critics objected to the works of Polycleitos as being wanting in weight and unduly elegant, suggest that the extant copies do not convey an accurate impression of the bronze originals, and in fact some of the numerous Doryphoros heads which have been found in Italy present a profile which strikingly recalls the profiles of the youths on the Parthenon frieze. Polycleitos was also noted for his technical skill and perfect workmanship.

The works that have been associated with Polycleitos, in the British Museum, are here described (Nos. 500–503). A fragment, however, of a group of two boys playing with knuckle-bones (*Mus. Marbles*, ii., pl. 31), which was ascribed by Winckelmann to Polycleitos (*Hist. de l'Art*, Bk. vi., chap. 2; Pliny, *H. N.*, xxxiv., 10), is no doubt of a later period, and is therefore omitted.

500. Graeco-Roman copy of the Diadumenos of Polycleitos. Statue of a nude youth, tying a band (taenia) about his head. He stands principally on the right leg, resting lightly on the left leg, and has both hands raised. The left hand is lost. The band was made of bronze, and holes remain for its attachment. The left side of the face has been very much rubbed down. By the side of the figure is a tree-stump.

That this figure is the Diadumenos of Polycleitos is indicated by its close resemblance in style to the figure at Naples, believed to be a copy of the Doryphoros (see No. 502). It would be a remarkable coincidence if we had two companion statues representing respectively a Diadumenos and a Doryphoros, known from the number of replicas to be copies of important works, and agreeing in style with what would be expected of the art of Polycleitos, but yet derived from independent sources.

The head was found at a distance of two-thirds of a mile from the torso. The torso was found in 1862 in the *Roman Theatre, at Vaison (Vaucluse).*

Marble; height, 6 feet 1 inch. Restorations:—Nose, fingers of right hand, parts of left thigh and of left shin and heel; also the upper part of the stump. The figure should perhaps be set with the ancient surface of the base horizontal, and so lean less forwards. *Mon. dell' Inst.*, X., pl. 49, figs. 1–3; *Annali dell' Inst.*, 1878, p. 11 (Michaelis); Rayet, *Monuments*, I., No. 30 and text; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 388; Murray, I., pl. 10, p. 274; Wolters, No. 508.

Other examples more or less nearly reproducing this type are:—(*a*) A bronze from the De Janzé Collection in the French Bibliothèque Nationale. *Annali dell' Inst.*, 1878, pl. B, p. 11 (Michaelis); Rayet, *Monuments*, I., No. 31; Babelon, *Le Cabinet des Ant. à la Bibl. Nationale*, pl. 13. (*b*) A terracotta statuette in an English private collection. *Journ. of Hellen. Studies*, VI., p. 243, pl. 61. (*c*) A sepulchral relief from Praeneste, in the Vatican, commemorating one Tiberius Octavius Diadumenus, and having a relief of a Diadumenos, in allusion to the name. Pistolesi, *Vaticano*,, IV. 84. (*d*) A gem. *Journ. of Hellen. Studies*, II. p. 352. See also No. 501.

501. Graeco-Roman statue of a Diadumenos. Statue of a nude youth standing, tying a band (taenia) about his head. Both arms were raised, but the left is lost. This figure, like the Diadumenos of Vaison (No. 500), stands principally on the right leg, but the left leg is differently placed, and the whole pose is thereby altered. By the side of the figure is a stump of a palm.

The hair falls in curls, and the figure is more youthful than the Diadumenos of Vaison. Except in the similarity of subject these statues have little in common, and if the Vaison figure represents the statue of Polycleitos, this figure would appear to be either an independent rendering of the same subject, or only remotely derived from Polycleitos. It was, however, for a long time regarded as a copy of the work of Polycleitos, and this view

has been held by several writers, after the discovery of the Vaison Diadumenos.—*Farnese Coll.* 1864.

Pentelic marble; height, 4 feet 10¼ inches. Restorations:—Nose, parts of band. The right leg appears to be ancient, but worked over. In the earliest publications (Cavalieri, &c.) the left arm is drawn as if restored. The statue is first known in the Villa Madama, near Rome (Cavalieri, *Ant. Stat. Urb. Romae Liber*, 1569, pl. 97). It was afterwards in the Farnese Gardens, in the Farnese Palace, and at Naples. Guattani, *Mem. Encicl.*, V., pl. facing p. 83; Gerhard, *Ant. Bildwerke*, pl. 69, p. 311; Müller-Wieseler, *Denkmæler*, I., pl. 31, fig. 136; Clarac, V., pl. 858 C, 2189 A; *Annali dell'Inst.*, 1878, pl. A, p. 20 (Michaelis); Murray, I., pl. 9, p. 273; Rayet, *Monuments*, text to No. 30; Mitchell, p. 388; Wolters, No. 509; Mansell, No. 726.

The Polycleitan origin of the Farnese statue is supported by Winckelmann (*Hist. de l'Art*, Bk. VI., chap. 2), Guattani (*loc. cit.*), Newton (Rayet, *loc. cit.*), Brunn (*Annali dell' Inst.*, 1879, p. 218), Murray (*loc. cit.*).

502. Statuette copiedfrom the Doryphoros of Polycleitos (?). Figure of youth having the arms broken off from the shoulders, and the legs from above the knees. The head is slightly bent forwards, and turned to the left of the figure. The left leg was advanced in front of the right leg.

The figure, like a bronze statuette at Athens (*Mon. dell' Inst.*, viii., pl. 53), which it nearly resembles, may perhaps be a modified rendering of the Doryphoros of Polycleitos. The Doryphoros (spear-bearer) was a figure of a nameless athlete, which carried a spear, and which was the Canon or typical model of later sculptors (see above). The type was first recognized by Friederichs in a statue from Pompeii, now in the Museum at Naples, and other copies have since been identified.—*Athens.*

Marble; height, 9 inches. Unpublished. The principal examples of the type are:—(*a*) Figure at Naples (Friederichs, *Doryphoros des Polyclet*; Rayet, *Monuments*, I., No. 29; Overbeck, *Gr. Plast.*,

3rd ed., I., fig. 84). (*b*) Relief from Argos (*Athenische Mittheilungen*, III., pl. 13; Mitchell, p. 386). (*c*) Bronze bust from Herculaneum, at Naples, found with a companion bust of an Amazon (Comparetti, *La Villa Ercolanese*, pl. 8, fig. 3). (*d*) Gem at Berlin (Overbeck, *Gr. Plast.*, *loc. cit.*). For other copies, see Michaelis, *Annali dell' Inst.*, 1878, p. 6; Wolters, Nos. 506, 507.

503. Head of Amazon, slightly inclined to the left and looking down, with an expression of pain on the face. The hair is parted in the middle, and drawn back over the ears to the back of the head, where it is gathered in a bunch. The sharp parallel lines in which it is worked suggest that the head is copied from a bronze original.

Pliny relates (*H. N.*, xxxiv., 53) that four artists, Polycleitos, Pheidias, Cresilas and Phradmon, made statues of Amazons which were placed in the temple of Artemis at Ephesus. Polycleitos was accounted to have won the competition, as he obtained the second vote of each of his rivals. This account of the contest has the appearance of a late invention. There are, however, many statues and busts of wounded Amazons which appear to be copies, more or less exact, of three types, different one from another, but yet so far alike that they may have been produced by artists working on one plan.

The present head belongs to the type which various archaeologists (Klügmann, *Rhein. Mus.* 1866, p. 327; Michaelis, *Jahrb. des Arch. Inst.*, i., p. 40) have assigned to Polycleitos. The complete figure is that of a wounded Amazon, leaning with the left arm on a pillar, and having the right hand resting on the top of the head.

Brought to England by Lyde Brown. Purchased by Townley, 1774.—Townley Coll.

Greek marble; height of ancient portion, 10¼ inches. Restorations:—Tip of nose, throat and bust. *Mus. Marbles*, X., pl. 5; *Guide to Græco-Roman Sculptures*, I., No. 150; Murray, I., p. 280;

Jahrbuch des Arch. Inst., I., 1886, pl. 3, No. 2; p. 16, *K*, (Michaelis). There is a drawing by Cipriani in the British Museum (*Add. MSS.* 21,118, No. 12).

The best examples of the type are:—(*a*) A statue at Lansdowne House, London. *Specimens of Ant. Sculpture*, II., pl. 10. *Cat. of Lansdowne Marbles*, No. 83. (*b*) A bronze head from Herculaneum, now in the Museum at Naples. Comparetti, *La Villa Ercolanese*, pl. 8, fig. 1. (*c*) Compare the Amazon on the Phigaleian frieze (No. 522). For further literature and examples, see Michaelis, *loc. cit.*

504. Head of Hera (?). Ideal female head wearing a lofty diadem. The hair was brought to the back of the head, where it was tied in a knot, now lost.

It is thought possible that this head may be derived from the Argive statue of Hera by Polycleitos, for which the coins of Argos may be compared (*Journ. of Hellen. Studies*, vi., pl. 54, Nos. 12–15).—*Girgenti.*

Marble; height, 1 foot 4 inches. The lower part of the back of the head on the right side, which had been broken, has been in modern times roughly carved on the fractured surface to represent hair, and the end of the diadem. The surface of the face has also suffered from being worked over. The genuineness of the sculpture has been questioned, without reason. *Mon. dell' Inst.*, IX., pl. 1; Helbig, *Annali dell' Inst.*, 1869, p. 144; Overbeck, *Gr. Kunstmyth.*, pl. 9, figs. 4, 5; II., p. 81, 3; Murray, I., p. 268; Wolters, No. 501; Furtwaengler, *Arch. Zeit.*, 1885, p. 275, fig. A; Murray, *Römische Mittheilungen*, I., p. 123.

THE TEMPLE OF APOLLO AT PHIGALEIA.

The Temple of Apollo Epicurios, at Phigaleia, in Arcadia, stands in a slight depression on the bare and wind-swept side of Mount Cotylion, above the valley of the river Neda. It was discovered towards the end of the eighteenth century, but on account of its remote position it was seldom visited before 1811. In that year the party of explorers, who had previously discovered the pedimental

sculptures of Aegina, began excavations which were completed in 1812. The party included Cockerell and Haller in the first season, and Haller, Stackelberg and Bröndstedt in the second season. The sculptures found were removed to Zante, and were purchased by the British Government in 1814.

The temple was visited by Pausanias, who describes it as being situated at the village of Bassae on Mount Cotylion, about five miles from Phigaleia. Pausanias states that the temple and its roof were alike built of stone, and that it might be counted among the temples of the Peloponnesus, second only to that of Tegea, for beauty of material and fineness of proportion. He adds that the temple was dedicated to Apollo Epicurios (the Helper), because the god had stayed a plague at Phigaleia in the time of the Peloponnesian war. The architect was Ictinos, the builder of the Parthenon (Paus. viii., 41, 5). The date of the temple is therefore about 430 B.C., although it is doubtful whether the plague in Arcadia was connected with the more celebrated pestilence at Athens.

The temple is built of the light grey limestone of the surrounding mountains. The sculptures, tiles, lacunaria, and capitals of the interior architecture were all of marble, which was probably obtained in the neighbourhood. The form of the building is that known as amphiprostyle peripteral hexastyle. The temple consisted of a central cella with a pronaos and opisthodomos, and was surrounded by a Doric colonnade, having six columns at the ends and fifteen columns at the sides. The pronaos and opisthodomos were each bounded by two Doric columns between antae, surmounted by metopes. The cella contained ten Ionic columns engaged in buttresses which connected them with the side walls. Towards the south end of the cella was a single Corinthian column, of

remarkable form, which is now lost. Beyond it was the temple image, which by a peculiar arrangement is thought to have looked to the east, towards a side door, the orientation of the temple being nearly north and south. It has been thought that this arrangement may show that an ancient shrine was embodied in the later temple. (Curtius, *Pelop.*, i., p. 329; Michaelis, *Arch. Zeit.*, 1876, p. 161). The frieze was internal, and passed round the

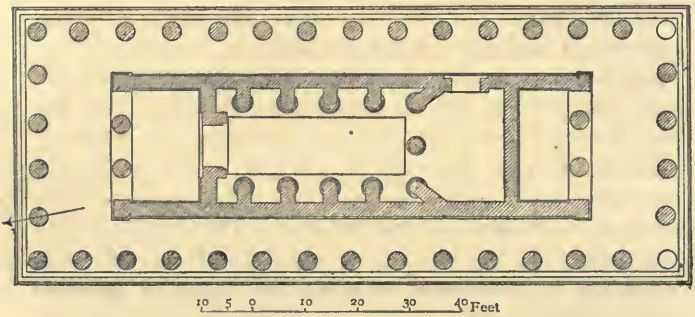

Fig. 22.—Plan of the Temple of Apollo at Phigaleia.

cella, with the exception of that portion which is south of the Corinthian column. (Compare the ground plan, fig. 22, and the view, plate xi.)

The temple was discovered by a French architect, Bocher, in November, 1765 (Chandler, *Travels in Greece*, 1776, p. 295). For descriptions of the architecture and sculpture, see Stackelberg, *Der Apollotempel zu Bassae, in Arcadien*, 1826; Donaldson, in Stuart, 2nd ed., vol. IV.; Blouet, *Expédition scientifique de Morée*, II.; *Museum Marbles*, IV.; Leake, *Travels in the Morea*, II., chap. xii., p. 1; Ellis, *Elgin and Phigaleian Marbles*, II., p. 175; Cockerell, *The Temple of Jupiter Panhellenius at Aegina, and of Apollo Epicurius at Bassae, near Phigaleia, in Arcadia*, 1860; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 449; Murray, II., p. 169; Wolters, Nos. 880–912. For literature specially relating to the frieze, see below, p. 279. Views and plans of the temple are exhibited in a table case.

Architectural Fragments.

505. Two fragments of the cymatium cornice, with a pattern of palmettes alternating with palmettes of a plainer form, springing from acanthus leaves as on the cornice of the Erechtheion. The member to which these fragments belong surmounted the pediments.

Marble; height, 1 foot $\frac{1}{8}$ inch; width, 4 feet $2\frac{3}{4}$ inches. The left-hand fragment is engraved in *Mus. Marbles*, IV., vignette. *Synopsis*, Nos. 26, 27; Cockerell, *Phigaleia*, pl. 6; Ellis, *Elgin and Phigaleian Marbles*, II., p. 212.

506. Fragment of a Doric capital, from a column of the external colonnade.

Limestone; height of fragment, 1 foot 5 inches; width, 1 foot 9 inches. *Mus. Marbles*, IV., pl. 25, fig. 4; *Synopsis*, No. 24; *cf.* Cockerell, *Phigaleia*, pl. 6.

507. Fragment of the capital of one of the Doric columns of the pronaos or opisthodomos, including the lower part of the echinus, and the upper part of the flutings.

Limestone; height, $5\frac{1}{2}$ inches; width, 1 foot $6\frac{1}{2}$ inches.

508. Fragment of the capital of one of the Ionic columns of the interior of the cella, with a part of the fluting. These capitals are of peculiar form, each column being connected at the back by a cross wall with the wall of the cella (see plan). The three exposed faces of the capital had each a pair of Ionic volutes. In the centre of the volute is a stud of marble separately made. The hole for it was prepared by a series of drill holes placed so as to form a ring-like depression, the centre of which was afterwards worked out. The profile of the side pairs of volutes was somewhat different to that of the front pair, whence it can be ascertained that the fragment in the British

Museum contains a part of the front and right side of the cap.

Marble; height, 1 foot 6 inches. *Mus. Marbles*, IV., pl. 25, fig. 3; *Synopsis*, No. 25; Cockerell, *Phigaleia*, pl. 14.

509.1. Roof tile, with antefixal end, with a palmette in relief above two volutes springing from an acanthus.

Marble; height, 1 foot 3¼ inches; length, 1 foot 8½ inches. *Mus. Marbles*, IV., pl. 25, fig. 1; *Synopsis*, No. 39; *Exp. de Morée*, II., pl. 19, fig. 1; Cockerell, *Phigaleia*, pl. 7.

2. Part of roof tile from the ridge of the roof of the temple. The central portion is not worked with palmettes, as shown by Cockerell.

Marble; height of fragment, 1 foot 4 inches; length, 1 foot 6 inches. The complete length was about 2 feet 3 inches. *Mus. Marbles*, IV., pl. 25, fig. 2; *Synopsis*, No. 40; Cockerell, *Phigaleia*, pl. 7, figs. 5, 6.

Phigaleian Metopes.

The following fragments belong to a series of metopes in high relief, which were placed over the entrance to the cella of the temple, in a position similar to that occupied by the metopes of the Temple of Zeus at Olympia. In the Parthenon the frieze takes the place of the internal metopes, of which however a trace remains in the *guttae* which occur at regular intervals below the frieze, and which imply triglyphs.—Cockerell, *Phigaleia*, pl. 5.

The fragmentary state of the metopes makes the subjects uncertain, in most instances.

For a general view of the metopes, see *Stereoscopic*, No. 122.

510. Figure wearing a helmet with a projecting tail-piece (compare Parthenon frieze, south side, No. 4), a sleeveless chiton girt at the waist, and a small cloak. The figure wears a Gorgoneion on the breast; and with the left

hand seems to be playing on a lyre, which is partly expressed in relief, and must have been further indicated in colour. The Gorgoneion suggests Athenè, but it is more likely that it is merely worn as an amulet, and the figure may be that of a Thracian citharist (cf. Wolters, p. 301). The dress is nearly the same as that of Orpheus on the well-known relief in the Villa Albani.—(Zoega, *Bassirel. Ant.* i., pl. 42).

Marble; height, 1 foot 6 inches; width, 1 foot 4½ inches. *Mus. Marbles*, IV., pl. 24, fig. 1; Stackelberg, pl. 30, fig. 2; *Exp. de Morée*, II., pl. 23, fig. 2; *Synopsis*, No. 28; Cockerell, *Phigaleia*, pl. 8; Ellis, *Elgin and Phigaleian Marbles*, II., p. 213.

511. A mutilated male head, inserted in the same metope as last. It appears to have been bearded, but this is doubtful.

Marble; height, 5½ inches; width, 9 inches. *Synopsis*, No. 33.

512. Torso from the breasts to the knees of a female figure, wearing a fine clinging chiton and a mantle. The right hand holds two objects, perhaps *crotala* or possibly flutes, and the left hand was extended.

Marble; height, 1 foot 3 inches; width, 1 foot 5½ inches. *Mus. Marbles*, IV., pl. 24, fig. 2; Stackelberg, pl. 30, fig. 1; *Exp. de Morée*, II., pl. 23, fig. 1; Ellis, *Elgin and Phigaleian Marbles*, II., p. 213.

513. Lower part of a nude male figure from the waist to the ankle of the left leg, standing. The right leg is wanting. The figure stands to the left with drapery wrapped about the left arm.

Marble; height, 1 foot 10 inches; width, 9¼ inches.

514. Right knee of a draped female figure standing to the right.

Marble; height, 10 inches, width, 11 inches. *Synopsis*, No. 37.

515. Fragment with the upper moulding of a metope, and with a circular object in relief, which has a round depression in the centre. This object has been interpreted as a cymbal held up by a dancing figure. Perhaps, however, it may be a ring from the top of a tripod of Apollo, such as is frequently seen. Cf. Furtwaengler, *Bronzen von Olympia*, pl. 34.

Marble; height, 4 inches; width, 6 inches. *Synopsis*, No. 31.

516. Figure of Apollo Kitharoedos? A male figure, wearing the dress of a citharist, with a long tunic falling to the feet, confined by a belt and by bands crossing the breast. The figure also wears a flowing mantle, and has long hair falling on the shoulders. The figure is half turned to the right, and looks back to the left. If the preceding fragment is, as suggested, a part of a tripod, Apollo may be supposed to have been standing beside the Delphic tripod.

Marble; height, 2 feet 7½ inches; width, 1 foot 3 inches. The two main portions of the figure of Apollo, which have only recently been joined, give the height of the metopes. *Synopsis*, Nos. 36, 38.

517. This metope, though in a fragmentary state, appears to represent the rape of a woman by a nude male figure.

1. A woman wearing a sleeveless chiton and a mantle, raises her right hand wrapped in the mantle to her head. Of the ravisher we only see the fingers of the right hand grasping the neck of the woman, and a part of his arm below the woman's right elbow, and behind her drapery.
2. On the second fragment, which may be assumed to belong to the same metope, we see a part of the feet of the woman, the toes of the man's right foot, and doubtful traces of his left foot. He was probably represented as seizing the woman by the neck and the knees.

Cockerell suggests that the subject is Apollo pursuing Daphnè, who was a daughter of the neighbouring river Ladon, but he is mistaken in thinking that the man's fingers are stretched out straight, and have no grasp of the woman's neck.

Marble. Fragment 1: height, 1 foot 4½ inches; width, 1 foot 3 inches. *Synopsis*, No. 30; *Exp. de Morée*, II., pl. 23, fig 3; Stackelberg, pl. 30, fig. 3; *Mus. Marbles*, IV., pl. 24, fig. 3; Ellis, *Elgin and Phigaleian Marbles*, II., p. 213. Fragment 2: height, 8¾ inches; width, 1 foot 4 inches. *Synopsis*, No. 35.

518. Upper part of body of draped female figure standing to the front.

Marble; height, 8 inches; width, 10 inches. *Synopsis*, No. 32.

519. Torso of an obese bearded figure, from the neck to the waist. The figure appears to have been seated, leaning back, and having a staff and drapery under the left arm. Cockerell restores it as a figure standing and leaning on a staff.

Marble; height, 1 foot ¾ inch; width, 8⅛ inches. *Synopsis*, No. 34; Cockerell, *Phigaleia*, pl. 5; Stackelberg, pl. 30, fig. 4; *Exp. de Morée*, II., pl. 23, fig. 4.

The Phigaleian Frieze.

The frieze of the Temple of Apollo Epicurios consists of 23 slabs of marble, somewhat resembling Pentelic. The slabs are each 2 feet 1¼ inches high, and they have a combined length of 101 feet ¾ inch. The frieze formed an internal decoration, above the colonnade within the cella, and had two long sides measuring 35 feet 9 inches, and two short sides measuring 14 feet 2⅛ inches. The excess in the measured length of the slabs is explained by the fact that they overlapped at the angles. The slabs are about 3½ inches thick, and rested on the edge of the

architrave, being fastened with bolts to the ground behind.

The subjects represented are: (1) Battle of Lapiths and Centaurs; (2) Battle of Greeks and Amazons. The former subject has 11 slabs of a combined length of 45 feet 6¾ inches, while the latter has 12 slabs measuring 55 feet 6 inches. The Centauromachia, therefore, occupied two sides, less the length of one slab, which contained a part of the Amazonomachia.

Several attempts have been made to fix the probable order of the slabs, but except in certain cases we have no evidence. It is probable that the slabs, No. 541 with Heracles or Theseus, and No. 530 with Centaurs and Kaineus, were in the centres of two short sides. They are longer than any other slabs, and are well fitted to form the central groups in the compositions. Slab No. 540 was certainly a corner slab, as is proved by the rebate. Slab No. 532 was probably a corner slab. Slabs Nos. 527 and 528 evidently were next to each other, and No. 528 was probably at a corner. Beyond these fixed points, the order can only be determined by considerations of composition. In the description that follows, the slabs are taken in the present order of arrangement in the British Museum, which is that proposed by Mr. Murray (*Greek Sculpt.* ii. pl. 14) except as regards the position of the slabs of the north side.

The style of the reliefs is somewhat peculiar. Many of the types of combat are familiar in Attic sculpture. Compare the group of Kaineus with the same subject on the frieze of the Theseion, and the Centaur groups with the metopes of the Parthenon. At the same time the style of the work, with its high relief, somewhat florid and coarsely executed, is un-Attic, and it seems probable that the actual production of the reliefs was in the hands of local workmen. There is less certainty as

to the designer. Among the artists suggested are Alcamenes (Stackelberg, p. 84), Cresilas (Sauer, *Berliner Philol. Wochenschr.*, 1889, p. 583); an artist influenced by the paintings of Polygnotos (Murray, ii., p. 176); an Attic artist (Jahn, *Pop. Aufsätze*, p. 157), or an Arcadian artist under Attic influences (Overbeck, *Gr. Plast.*, 3rd ed., i., p. 457.)

Literature relating to the Frieze. Wagner, *Bassorelievi Antichi della Grecia.* See also works quoted above, and on p. 272. For the proposed arrangements of the slabs of the frieze, see Cockerell, p. 56; Ivanoff, *Annali dell' Inst.*, 1865, p. 29; Lange, *Ber. der. K. sächs Ges. d. Wissenschaften*, 1880, p. 56, pl. 3; Wolters, Nos. 883–905; *Stereoscopic*, Nos. 119, 120, 122.

Phigaleian Frieze, West Side.

520. A Centaur carries away a Lapith woman, who stretches out her arm in appeal for help. The woman's headdress is somewhat peculiar, consisting of a cap (*sphendonè*) and a narrow taenia, from under which the hair falls in small curls on the forehead. On the right of the slab an unarmed Lapith struggles with a Centaur, whose equine body is wholly unexpressed except for one leg which hardly seems to belong to him.

Length, 2 feet 5¾ inches. *Synopsis*, No. 7; *Mus. Marbles*, IV., pl. 7; Stackelberg, pl. 25.

521. On the left of this slab, a Centaur, whose head and lower parts are lost, flings a stone with each hand. The figure is shown to be a Centaur by the lion's skin over the left arm. On the right, a Centaur, who also wears a lion's skin knotted about his neck, treads down an armed Lapith, and grasps his right hand to prevent him striking with his sword. Between the two Centaurs is a Lapith woman, who hastens to her right and holds her mantle about her. The Centaur here and on certain other slabs

has a horse's mane, which does not occur on the Centaurs of the Parthenon or of the Theseion.

Length, 4 feet 2½ inches. *Synopsis*, No. 6; *Mus. Marbles*, IV., pl. 6; Stackelberg, pl. 28.

522. On the left a Centaur draws towards himself a Lapith woman who tries to escape. She has a child on her left arm. The face of this figure has a strong resemblance to that of the supposed Amazon of Polycleitos, and the drapery of the breast is treated in the same way as that of some of the statues of Amazons. (Compare the fragment at Wörlitz, engraved *Jahrbuch des Inst.* i., pl. 4.)

On the right, a Centaur, who has a shield and lion's skin, tramples down a Lapith, whose hands are stretched out as if to keep the Centaur away. The Lapith is fully armed, having a cuirass above a chiton, a chlamys, and boots. He has no shield, but perhaps that of the Centaur may be supposed to have been captured from him, as no other Centaur is thus armed on the Phigaleian frieze, the Theseion, or the Parthenon.

Length, 4 feet 1½ inches. *Synopsis*, No. 3; *Mus Marbles*, IV., pl 3; Stackelberg, pl. 23.

523. Apollo and Artemis coming to the aid of the Lapiths. Artemis drives a chariot drawn by two stags; she wears the chiton, and large diploïdion crossed by bands, which is the dress of charioteers on the Parthenon sculptures. Her right foot is on the ground and she appears to be checking the chariot, while Apollo stands at its side and draws his bow. The bow, arrow, and reins were added in bronze. The chariot is represented three-quarters to the front.

Length, 3 feet 9½ inches. *Synopsis*, No. 11; *Mus. Marbles*, IV., pl. 11; Stackelberg, pl. 19.

524. Two Lapith women have taken refuge at the statue of a goddess, probably Artemis, as she is coming to their aid.

One of the women stretches out her arms with a gesture of despairing entreaty. The other embraces the statue, which is a stiff archaic image wearing a polos; with her left hand she clings to her mantle which has been seized by the Centaur. The Centaur is attacked from behind by a Lapith who kneels on his back, has his left arm round the Centaur's neck, and is about to strike with the sword originally held in the right hand. On the right is a tree, with a lion's skin hanging from a bough. The appearance of a deity near his own image is not infrequent. (Cf. *Journ. of Hellen. Studies*, ix., pl. 1; Müller, *Denkmaeler*, pl. 44, fig. 206; *Arch. Zeit.*, 1869, pl. 14.)

The group of the Lapith and Centaur is composed like the Parthenon metope, No. 305.

Length, 4 feet 6 inches. *Synopsis*, No. 10; *Mus. Marbles*, IV., pl. 10; Stackelberg, pl. 29.

525. A Lapith and a Centaur in combat. The Lapith draws away to the left, and is about to throw a stone, while he stretches out his shield on his left arm. The Centaur rears up, and seems to be throwing a stone held in both hands. The Lapith has only a helmet and small chlamys. He also wore a metal sword belt. On the right of the slab, a woman holding a boy on her right arm, moves quickly to the left. With her left hand she holds a floating piece of her veil.

Length, 4 feet 5 inches. *Synopsis*, No. 8; *Mus. Marbles*, IV., pl. 8; Stackelberg, pl. 20.

526. A Centaur is about to thrust with his sword at a Lapith, who seizes the Centaur's left foreleg and left hand. The Centaur has a lion's skin; the Lapith is unarmed. On the right of this slab another unarmed Lapith has forced the Centaur down on his knees. He

kneels on the Centaur's back, and holds his hair with the right hand, and his wrists with the left hand.

Length, 4 feet 2½ inches. *Synopsis*, No. 5; *Mus. Marbles*, IV., pl. 5; Stackelberg, pl. 27.

527. The Centaur of this slab bites a Lapith in the neck. The Lapith is about to fall with relaxed limbs, but plunges his sword in the Centaur's body. At the same time the Centaur kicks out with his hind legs at a Lapith on the left, who holds out his shield as a defence. A dead Centaur lies on the ground. Both Centaurs have lions' skins. The Lapiths wore metal sword belts.

Length, 4 feet 1 inch. *Synopsis*, No. 2; *Mus. Marbles*, IV., pl. 2 Stackelberg, pl. 21; Brunn, *Denkmaeler*, No. 91.

528. A Centaur has been thrown down by two Lapiths. The one drags forward the Centaur by his hair, while the other kneels on his back, and has his hand and sword raised to strike. A Centaur, however, has come from behind and arrests the Lapith's blow, and tries to draw away his shield. The fallen Centaur feebly puts out his right hand behind his back to meet the stroke.

Length, 4 feet 1 inch. *Synopsis*, No. 1; *Mus. Marbles*, IV., pl. 1; Stackelberg, pl. 22.

Phigaleian Frieze, North Side.

529. On the left a Lapith and Centaur are wrestling. The Lapith holds the Centaur's head under his left arm, and the Centaur seizes the thigh of the Lapith, and tries to overthrow him, putting his right foreleg round the leg of the Lapith. The Centaur wears a lion's skin. On the right the Lapith has seized the Centaur by the hair, and is about to strike. The Centaur is helpless and can only stretch out his hands behind his back as a defence.

Length, 4 feet 4½ inches. *Synopsis*, No. 9; *Mus. Marbles*, IV., pl. 9; Stackelberg, pl. 24.

530. Two Centaurs heave a mighty stone to crush the invulnerable Kaineus. Kaineus is half-buried and holds his shield above his head. He probably held a sword in the right hand. Both Centaurs wear lions' skins. The same subject occurs on the frieze of the Theseion. Next on the right is a Lapith armed with shield and helmet, who seems to be dragging the Centaur by the hair. A woman moves to the right, holding her floating mantle with her right hand.

Length, 5 feet 3½ inches. *Synopsis*, No. 4; *Mus. Marbles*, IV., pl. 4; Stackelberg, pl. 25; Brunn, *Denkmaeler*, No. 90.

531. The remaining slab on this side contains a part of the battle of Greeks and Amazons. As the Amazon slabs are longer than the slabs of Centaurs by about 10 feet, it is clear that they must have filled two sides and a part of a third. (See above, p. 278.)

On the left a Greek and an Amazon are engaged in combat. The Greek has a helmet, boots, and a chiton which leaves the right shoulder bare. He advances his left arm with the mantle hanging from it, in the manner of Harmodios in the group of the Athenian Tyrannicides (compare the Panathenaic vase in the Fourth Vase Room, which has this group on the shield of Athenè). The Amazon wears a similar chiton, and rushes forward against the Greek, in the attitude of the Aristogeiton in the group mentioned above. On the right a wounded Amazon has sunk to the ground, and is supported by a companion who wears the chiton split at the side (*schistos*), like that of the Iris of the east pediment of the Parthenon.

Length, 4 feet 6½ inches; *Synopsis*, No. 20; *Mus. Marbles*, IV., pl. 20; Stackelberg, pl. 17.

PHIGALEIAN FRIEZE, EAST SIDE.

532. On the left of the slab a Greek tries to drag an Amazon along by the hair. She is now unarmed, and tries to resist with both hands and with the weight of her body. Her shield is seen in the background. On the right an Amazon who has sunk to the ground, but appears not to be badly wounded, is defended by a companion who stands beside her, and stretches out a large shield.

Length, 4 feet 6¾ inches. *Synopsis*, No. 12; *Mus. Marbles*, IV., pl. 12; Stackelberg, pl. 7.

533. On the left a Greek makes a fierce attack on an enemy represented in the adjoining slab, which was probably the one just described. He has his sword arm raised above his head for a strong blow.

In the centre is a vigorous combat between a Greek and Amazon. The Greek covers himself with his shield and draws back for a spear thrust. The action of the Amazon appears to be that of thrusting a spear. The shield on her left arm is not expressed. In the tightly stretched skirt of the chiton the sculptor has sacrificed grace for truth to nature and vivid movement. On the right, an Amazon who has just received a mortal wound, is seen falling to the ground, with all her limbs relaxed.

Length, 4 feet 5¾ inches. *Synopsis*, No. 13; *Mus. Marbles*, IV., pl. 13; Stackelberg, pl. 8; Brunn, *Denkmaeler*, No. 88.

534. On the left a Greek drags down an Amazon from her horse, grasping her hair with the left hand. He probably held a sword in the right hand. The Amazon tries feebly to loosen his grasp. She wears the split chiton, like the Amazon of slab No. 531. On the right is an Amazon, who draws back a little, extending her shield, and at the same time raising her right hand to strike. Here, as in No. 533, the drapery is tightly stretched.

The upper part of the figure of the Greek had been lost when the marbles were being transported from the temple. It was afterwards found in a house near Bassae, and was *presented by J. Spencer Stanhope, Esq.*, 1816. (Cf. Stackelberg, p. 23.)

Length, 4 feet 4¾ inches. *Synopsis*, No. 17; *Mus. Marbles*, IV., pl. 17; Stackelberg, pl. 13; Brunn, *Denkmaeler*, No. 87.

535. An unarmed Amazon has taken refuge at an altar; a Greek has seized her by the hair, and tries to drag her away. The Amazon resists, using her weight, and both arms. The Greek had a sword in his right hand.

On the right a Greek and Amazon are engaged in hand to hand combat, extending their shields and engaged in fence with their swords. The drapery of the Amazon is treated as on the two last slabs.

Length, 4 feet 6¾ inches. *Synopsis*, No. 22; *Mus. Marbles*, IV., pl. 22; Stackelberg, pl. 16; Brunn, *Denkmaeler*, No. 86.

536. A large part of the group on the left is wanting. The Greek appears to be dragging the fallen Amazon by the hair, and at the same time to be treading her down with his right foot. With both hands she tries to free herself from the grasp of the Greek. On the right, a Greek has fallen on his knees and holds up his shield as a defence against the victorious Amazon, whose right hand and sword are raised to strike.

Length, 4 feet 6¾ inches. *Synopsis*, No. 15; *Mus. Marbles*, IV., pl. 15; Stackelberg, pl. 12.

537. An Amazon is disarmed, and has fallen to the ground. She stretches out her right hand, as if in entreaty to a Greek who treads with his left foot on her knee, and is about to thrust with his sword. A second Greek approaches from the left. On the right an Amazon strides

quickly forward to help her companion, and is about to strike the Greek.

Length, 4 feet 4¾ inches. *Synopsis*, No. 21; *Mus. Marbles*, IV., pl. 21; Stackelberg, pl. 11.

538. On the left, a Greek who is bearded and heavily armed, has thrown down an Amazon, whom he drags by the hair, while she tries to keep him at arm's length. On the right the Greek has fallen on his knees, and holds up his shield against the attack of the Amazon.

Length, 4 feet 5¾ inches. *Synopsis*, No. 19; *Mus. Marbles*, IV., pl. 19; Stackelberg, pl. 15.

539. A Greek who has been killed in the battle, and perhaps stripped, is being borne off the field on a companion's back. Another Greek who has been badly wounded in the right leg, leaves the field, leaning with his right hand on a spear, now wanting. He puts his left arm round the neck of a companion, who supports him round the body. In the centre of the slab an Amazon draws away a shield which belonged to one of the Greeks.

Length, 4 feet 9¼ inches. *Synopsis*, No. 14; *Mus. Marbles*, IV., pl. 14; Stackelberg, pl. 18.

Phigaleian Frieze, South Side.

540. This slab has a rebate on the left side, proving that it belongs to the left end of a frieze. On the left, a wounded Greek lying on the ground, is partly raised by a companion, who eagerly watches the fight, but for the moment only holds his sword in the left hand, while he uses his right hand to support the wounded man. A similar group occurs on the frieze of the Temple of Nikè (No. 421).

On the right a Greek and Amazon are fighting hotly.

The Greek presses forward, and the Amazon at the same time draws back, collecting her strength for a blow. The Amazon wears the split chiton.

Length, 4 feet 8¾ inches. *Synopsis*, No. 16; *Mus. Marbles*, IV., pl. 16; Stackelberg, pl. 10.

541. The middle of the central slab is occupied by a single combat between Heracles and an Amazon. They are represented drawing back for a blow. The Amazon seems to be making a spear thrust while Heracles raises his club. The Amazon extends her shield; Heracles carries the lion skin on his left arm. The pose of these two combatants who have the most important position in the whole frieze, is very similar to that of the Poseidon and Athenè of the west pediment of the Parthenon. In both cases also the central group is bounded by figures of horses. The figure here called Heracles has also been interpreted as Theseus. On the left, a mounted Amazon is victorious, and thrusts with a spear at a wounded and fallen Greek. On the right, the Greek is the victor; he seizes the Amazon by arm and foot and throws her off her horse, which has fallen on its knees.

Length, 5 feet 10 inches. *Synopsis*, No. 18; *Mus. Marbles*, IV, pl. 18; Stackelberg, pl. 14; Brunn, *Denkmæler*, No. 89.

542. A young Greek, wounded and fallen to the ground, raises his right hand, as if in defence against the blow about to be struck by the Amazon standing over him. Another Amazon hastily approaches from the left, and stretches out her hands, as if in defence of the Greek. On the right of the slab, an Amazon supports a wounded comrade, who is sinking to the ground with her head drooping and all her muscles relaxed.

Length, 4 feet 2¼ inches. *Synopsis*, No. 23; *Mus. Marbles*, IV., pl. 23; Stackelberg, pl. 9.

Fragments of the Temple Statue of Apollo.

A few small fragments of a colossal male statue were discovered during the excavations. As the fragments found belong to the extremities of the figure, and since they are proved to have been separate pieces attached, by the dowel holes, it is inferred that the statue was *acrolithic*, *i.e.*, that the extremities only were of marble, while the rest of the figure was made of wood or other inferior material.

The original statue of Apollo Epicurios had been moved to Megalopolis from Bassae, before the time of Pausanias (Paus. viii., 30, 3). The foundation of Megalopolis took place in 368 B.C., and if the acrolithic statue was made to take the place of that which was removed it must be later than this date.

The two fragments here described are all that are in the British Museum, but four other small pieces were also discovered, and are engraved Stackelberg, pl. 31; reproduced *Exp. de Morée*, ii., pl. 23, fig. 5; Cockerell, pl. 16.

543. Fragment of the forepart of a right male foot, wearing a sandal.

White marble; length, 6½ inches. Stackelberg, pl. 31; Cockerell, pl. 16.

544. Fragment with the palm and base of the thumb of a right hand.

White marble; length, 6¼ inches. Stackelberg, pl. 31; Cockerell, pl. 16.

MISCELLANEOUS SCULPTURES OF THE FIFTH CENTURY.

549. Bust of Pericles, wearing a helmet. Inscribed Περικλῆς (fig. 23). Wolters assigns the original from which this fine bust is copied to the end of the fifth century, and

suggests that it may have been the work of Cresilas, with reference to which Pliny (*H. N.* xxxiv., 74) states that he made an Olympian Pericles, worthy of the title, and ennobled a noble subject. Plutarch explains the presence of the helmet as caused by the ugly shape of the head of Pericles (Plutarch, *Pericles*, 3). It is, however, more

Fig. 23.—Bust of Pericles, No. 549.

probable that the helmet merely denotes military rank. *Found in the Villa of Cassius, at Tivoli*, 1781.—*Townley Coll.*

Marble; height, 1 foot 11 inches. Restorations:—Nose, and small parts of helmet. Stuart, II., p. 42; *Mus. Marbles*, II., pl. 32; Ellis, *Townley Gallery*, II., p. 3; *Arch. Zeit.*, 1868, pl. 2, fig. 1; Wolters, No. 481; Furtwaengler, *Berl. Philol. Wochenschr.*, 1891, p. 286. Another copy, found at the same time as the present bust, is in the Vatican (Visconti, *Iconogr. Grecque*, pl. 15).

550. Head of Asclepios?. Colossal ideal bearded head. The hair falls in heavy masses over the forehead, and on each

side of the head. A heavy metal wreath was fastened by numerous rivets, which still remain. The head was formed of three principal pieces of marble, the heaviest piece being so shaped that it kept its position by its own weight. The piece at the back of the head is lost. A small piece, which is now missing, was also attached behind the right ear.

This head would serve as well for Zeus as for Asclepios, and it is possible that this may have been the original intention of the artist. It was, however, discovered in 1828, in a *Shrine of Asclepios, in Melos. Blacas Coll.*

Parian marble; height, 1 foot 11 inches. *Exp. de Morée*, III. pl. 29, fig. 1; Müller-Wieseler, *Denkmæler*, II., pl. 60, fig. 763; Overbeck, *Gr. Kunstmyth.* pl. 2, figs. 11, 12; II., p. 88; Murray, *Greek Sculpture*, II., pl. 11, p. 130; Mitchell, *Selections*, pl. 13; Rayet, *Monuments*, II., No. 42; *Stereoscopic*, No. 113; Wolters, No. 1283; Paris, *La Sculpt. Ant.*, p. 221. Two votive inscriptions to Asclepios and Hygieia were discovered with the head. One of these, with a votive relief of a leg, is now in the British Museum (No. 809).

551. Asclepios? A male draped torso broken off at the knees; the right arm is wanting from below the shoulder, where it has been fitted with a joint. The left arm, which is entirely concealed in the mantle, is placed akimbo. The back is unfinished. The composition is suitable to a figure of Asclepios, an attribution which was probably originally suggested by the fact that this torso was obtained by Lord Elgin from *the neighbourhood of Epidauros.* Two small fragments of the right leg were brought away with the torso.

Parian marble; height, 3 feet 1¼ inches. *Mus. Marbles*, IX., pl. 5; Ellis, *Elgin Marbles*, II., p. 121; *Synopsis*, No. 327; *Elgin Room Guide*, II., No. E. 1.

552. Female torso from the neck down to the waist. The dress is a chiton with diploïdion; part of the tresses of

hair which fall down on the back still remains.—*Elgin Coll.*

Pentelic marble; height, 1 foot 3 inches. *Synopsis*, No. 281 (146); *Elgin Room Guide*, II., No. F. 15.

553. Left breast and part of left side of female figure wearing a chiton girt at the waist.—*Elgin Coll.*

Pentelic marble; height, 1 foot 3¼ inches. *Synopsis*, No. 277 (147). *Elgin Room Guide*, II., No. F. 16.

554. Upper part of the torso of a female figure moving quickly to the left, with the arms raised. She wears a sleeveless chiton which appears to have been unsewn (*schistos*) down the right side. The shoulders are broken, but there are remains of large dowel holes as if for the insertion of wings, and the figure is not unlike the Victories on the balustrade of the temple of Nikè.—*Elgin Coll.*

Pentelic marble; height, 1 foot. *Synopsis*, No. 321 (79).

555. Heads of Pelops and Hippodamia? Heroic heads of colossal male and female figures, turned to the right. The female head is in low relief, and wears a diadem, and a veil falling over the back of the head. Compare the heads in a terracotta relief in the British Museum (*Ancient Terracottas in B. M.*, pl. 19, No. 34). The male head is almost worked in the round and wears a close-fitting helmet. Some drapery passes over the left shoulder. These two heads have long been called Pelops and Hippodamia, and it is very likely that the figures belonged to a chariot group. But they may well be the somewhat idealized portraits of a Sicilian despot, and his consort. *Found in the sea near Girgenti (Agrigentum).—Townley Coll.*

Greek marble, perhaps Parian; height, 1 foot 5¼ inches; width, 1 foot 4 inches. *Mus. Marbles*, X., pl. 32; Ellis, *Townley Gallery*, II., p. 153.

556. Head of Odysseus? Male head, with curling hair and short beard, wearing a peaked cap (*pileus*). The surface is much decayed, and most of the chin and mouth is broken away. This head may be from a sepulchral monument.—*Elgin Coll.*

Pentelic marble; height, 1 foot ½ inch. *Mus. Marbles*, IX., pl. 40, fig. 3; Ellis, *Elgin Marbles*, II., p. 119.

557. Fragment from the back of a head. The hair is drawn to a knot at the back of the head, and is confined by two bands, crossing one another.

Pentelic marble; height, 10½ inches.

558. Head of a maiden, wearing a closely-fitting cap. The style is characteristic of the fifth century.—*Athens? Elgin Coll.*

Pentelic marble; height, 9 inches. *Synopsis*, No. 239 (122).

559. Heroic head of a youth, inclined slightly to his left. The hair is very slightly indicated, and the back of the head is worked away, as if for a bronze helmet.—*Obtained in Greece by the fourth Earl of Aberdeen in* 1803, *and presented by the fifth Earl of Aberdeen in* 1861.

Coarse-grained marble; height, 11 inches. The head was found wearing a bronze helmet, which, however, did not fit, and has been removed.

560. Cast of marble owl. L. Ross (*Annali dell' Inst.*, 1841, pl. C., p. 25), supposes that this owl was a votive offering which once surmounted a column found near it, on which is inscribed the name of Timotheos of the deme Anaphlystos. The lower part of the body, which is broken away, has lately been found. The feathers of the wings are set in formal rows, and the treatment throughout is characterised by an archaic severity, as has been remarked by Ross. The feathers have probably been

painted. — *Found on the Athenian Acropolis between the Propylaea and the Parthenon.*

The original, of Pentelic marble, is in the Acropolis Museum, at Athens; height, 2 feet 2 inches. Ross, *Arch. Aufsätze*, I., pl. 14, fig. 3, p. 205; *Elgin Room Guide*, II., No. G. 7; Wolters, No. 111; Le Bas, *Mon. Fig.*, pl. 62, fig. 3.

GREEK RELIEFS.

Most of the single Greek reliefs in the British Museum are described in the present section of the catalogue (Nos. 599–817.) Those reliefs which are known to have belonged to particular buildings, and to have served an architectural function, are catalogued separately. A few reliefs also, principally of the later Attic School, are reserved for a subsequent part.

We deal, in this place, with a number of works of minor importance, and of various degrees of artistic merit. At the same time they are of interest both for their subjects and also as showing the instinctive grace and skill of subordinate Greek craftsmen, even in hastily executed and unimportant work.

The following classification has been adopted, but the classes are not perfectly distinct, as the sepulchral reliefs sometimes partake of a votive character.

Sepulchral Reliefs.— 599–618, Decorative Stelae. 619–680, Scenes from Daily Life and Animals. 681–686, Plain Vases. 687–710, Vases and reliefs with figures clasping hands. 711–746, Sepulchral Banquets, &c. 750–757, Rider and Horse, heroified. 760–766, Reliefs from Lycia.

Votive Reliefs.—770–794, Figures of the God or his attributes. 795–812, Figures of the Dedicator, or of the object dedicated. 813–817, Agonistic reliefs.

SEPULCHRAL RELIEFS.

The Greek sepulchral reliefs are of several distinct types, each type having an independent origin and history, though occasionally the different types are blended one with another.

The early Attic examples which are assigned to a period before the Persian wars, have recently been collected by Conze (*Die Attischen Grabreliefs*, Part 1), and we are thus enabled to trace the rise of the different types in Attica, so far as the materials discovered allow. The earliest and simplest form of monument is the plain stone (στήλη), set up on a mound (τύμβος) to mark the place of the grave, and such a tomb is well known to Homer (*Il.* xi., 371, etc.)

Such a stone would naturally bear the name of the deceased, together with the name of his father, or of the persons who erected the monument. The earliest Attic examples are also surmounted by a simple ornament, especially the palmette between volutes, partly in relief, and partly in colour. The treatment of the palmette closely resembles that of the antefixal ornament of the Parthenon (No. 352). At an uncertain period in the fifth century the use of the acanthus-leaf ornament was introduced, and the decoration of the stelae became elaborate and beautiful. It has been thought that the acanthus was developed by the Greeks of Ionia, before the middle of the fifth century, and only made its way slowly in Athens (Furtwaengler, *Coll. Sabouroff*, i., p. 8), but it cannot be proved to have become common before it had been made familiar by the architecture of the Erechtheion, towards the close of the fifth century. The early Corinthian capital of the single column of the Temple at Phigaleia appears to be copied from a stelè with volutes and an acanthus.

The smooth surface of the stone below the crowning ornament was used, from an early time, to receive a representation of the deceased person, which was either painted or in relief, the relief being itself painted. Such portraits, in the case of men—and only men's portraits are certainly known to be preserved of the archaic period—take the form either of a simple standing figure, or of a figure engaged in some occupation taken from life. See the figures of the Discobolos and of the spear-thrower (Conze, pls. 5, 7), and as an example of the painted portrait see the stelè of Lyseas (Conze, pl. 1). The male portrait is often accompanied by a small figure of a youth riding or leading a horse. On a class of monuments described below (Nos. 750–757) it is not impossible that the figure of the horse may have some special reference to death, but in the early Attic reliefs it seems more likely that the horse indicates the favourite pursuits or the knightly rank of the dead person. Compare Roscher, *Lexicon*, p. 2584, and Aristotle, *Constitution of Athens*, chap. 7, ed. Kenyon, where the horse standing beside an archaic figure of Anthemion, son of Diphilos (*Class. Rev.* 1891, p. 108), is said to prove his knighthood (ἱππάς). (Cf. *Journ. of Hellen. Studies*, v. p. 114; Conze, p. 4; Nos. 1, 14, 15, 16, 17, 19.)

The female figures, of which only uncertain specimens survive, were simple portraits, usually seated, and sometimes accompanied by other members of the family, usually represented on a diminutive scale. (Cf. Conze, No. 20.)

In one early Attic example there is an actual representation of mourners as on Etruscan or Lycian tombs. But in general, allusions to death and mourning are but slightly indicated. (Cf. Conze, No. 19, pl. 11.)

Finally, there is a type of monument, which contains the representation of some animal more or less associated with the grave, such as the cock (Conze, No. 22, pl. 13) or the Sphinx (Conze, No. 16, pl. 10, fig. 1*b*).

The foregoing are the main types of the early Attic reliefs. The British Museum does not contain any specimens of the early period, but the study of the early reliefs enables us to classify the later works, and to distinguish the indigenous Attic types from those that are imported, or of later development.

Decorative Stelae. — The stelae crowned with the palmette and acanthus acroteria are described below, Nos. 599–618. They are principally derived from Athens, but several specimens (Nos. 611–618) roughly worked in coarse limestone are a part of the collection of sculptures from Kertch. One of the best examples of Attic work of this class in the British Museum, will be found in the Department of Egyptian and Assyrian antiquities, namely the stelè of Artemidoros with a bilingual Greek and Phoenician inscription. (Dodwell, *Tour* i., p. 411; *Greek Inscriptions in Brit. Mus.*, cix.)

Scenes from Daily Life and figures of Animals.—The monuments with portraits and scenes from daily life are catalogued below, Nos. 619–679. The incidents chosen are taken from all parts of life, and in late times are apt to be of a *genre* character with scenes from children's games, &c.

Reliefs with figures of horsemen, where the scene appears only to be an incident from daily life, and not connected with the heroification of the deceased, have also been placed here (Nos. 638, 661–666).

Examples of the figure of an animal placed on the tomb, of a symbolic or decorative character, are best seen among the archaic sculptures (compare those from Xanthos), but the bull, No. 680, is a specimen of a figure from an Attic stelè.

The types which have been described so far, are simple records of the deceased person. We turn now to various classes, which are not represented among the Attic remains

of the archaic period, and which are more or less of religious or ritualist significance.

Vases.—The Sepulchral Vases, which are represented either in relief or in the round, are a common form of monument at Athens, and are connected with the observances paid to the dead. These vases which are sometimes lekythi, and sometimes amphorae or hydriae, may be decorated with patterns, or with subjects in relief, such as appear on other sepulchral stelae. They probably are to be traced from the vessels of pottery in which offerings were brought, to be poured out as libations on the tomb. Compare below the account of the "Sepulchral Banquet."

There is ancient authority for the view that the vase indicates an unmarried person. Eustath. on *Il.* XXIII., 141, p. 1293: καὶ τοῖς πρὸ γάμου δὲ τελευτῶσιν ἡ λουτροφόρος, φασίν, ἐπετίθετο κάλπις εἰς ἔνδειξιν τοῦ ὅτι ἄλουτος τὰ νυμφικὰ καὶ ἄγονος ἄπεισι. Demosthenes (*in Leochar.* pp. 1086 and 1089, ed. Reiske) speaks also of ἡ λουτροφόρος (sc. ὑδρία or κάλπις), being placed on the tomb of an unmarried person. (Kumanudis, p. 18; *Greek Inscriptions in Brit. Mus.*, No. lxxx.)

On the other hand, the tombs of a father, Philoxenos, and of his sons Parthenios and Dion, in the Cerameicos at Athens were all surmounted by stone vases (*C. I. A.*, ii., 3191–3193; Conze, p. 16). Perhaps a distinction must be made between the lekythi which represent libations at the tomb, and the hydriae, which have the special meaning mentioned above. An early instance of the Attic sepulchral vase, with painting and relief, is placed by Köhler on epigraphic grounds between 450 and 430 B.C. (*Athenische Mittheilungen*, x., pl. 13, p. 362.)

Figures clasping Hands—In Attic reliefs, chiefly of the fourth and subsequent centuries, the two principal persons are often represented clasping right hands together, and such scenes are commonly known as Scenes of Parting. A

more correct interpretation may be gathered from a fragment of an archaic sepulchral relief from Aegina (*Athenische Mittheilungen*, viii., pl. 17), in which a female figure, enthroned and holding a pomegranate (compare the Spartan reliefs mentioned below), clasps the hand of a standing figure, which is shown by the scale to be that of another deceased person. In this case the scene is laid in Hades, and the clasping of the hands is significant of affection, not of separation. Hence it has been thought that all subjects with the clasped hands represent the meeting and union in Hades after death (Furtwaengler, *Coll. Sabouroff*, i., p. 46). There is, however, no proof that the artist was always consciously placing the scene in Hades, and in No. 710 Hermes seems about to conduct the deceased person to the nether world. The presence of figures in attitudes of grief, of children and servants, seems to show that these reliefs are symbolic of family affection, though the artist had no very clear and logical conception of the moment depicted.

An early example of the clasping of hands on an Attic monument is supplied by the sepulchral vase above mentioned, of 450–430 B.C. (*Athenische Mittheilungen*, x., pl. 13.)

Such subjects as the foregoing are often placed within an architectural structure, usually consisting of two pilasters and an entablature, sometimes surmounted by a pediment. Various theories have been proposed on the subject. It has been suggested that the architectural ornament indicates the votive character of the relief (*Journ. of Hellen. Studies*, v., p. 111), or the home of the dead person (Pervanoglu, *Grabsteine der alten Griechen*, p. 14), but there is no evidence of any such special significance attaching to the form. (Compare Furtwaengler, *Coll. Sabouroff*, i., p. 52.)

The Sepulchral Banquet.—From the fourth century onwards, a type of relief commonly known as the Sepulchral

Banquet becomes very common in Attica and elsewhere. In a normal example of the fully developed type, the chief figure is that of a man recumbent on a couch, holding a cup. Before him is a table with food. A woman, according to Greek custom, is seated upright at the foot of the couch. Boys or attendants are seen drawing wine. The head of a horse is often seen at the back of the relief. A snake is frequently introduced, and often drinks wine from a cup held by one of the figures. Further, a group of adorant figures, usually on a small scale, may be represented about to sacrifice at an altar, near the foot of the couch.

The meaning of this type has been a subject of long controversy, but it is best understood if the later reliefs are studied in connection with the oldest known specimens of the same subject. A series of archaic reliefs from the neighbourhood of Sparta (*Athenische Mittheilungen*, ii., pls. 20–25; Furtwaengler, *Coll. Sabouroff*, pl. 1; *Journ. of Hellen. Studies*, v., p. 123), contains subjects somewhat of the following character: A male and female figure, represented on a heroic or divine scale, are seated enthroned, holding as attributes a large two-handled cup, or a pomegranate. Figures of worshippers approach, carrying a pomegranate or a cock, and a snake is sometimes present. The sculptures of the Harpy Tomb (No. 94), have been sometimes classed with the works here described, but this has not yet been established.

The transition from the Spartan type to the Sepulchral Banquet type is still obscure, but a connecting link is furnished by a relief from Tegea (*Athenische Mittheilungen*, iv., pl. 7), in which the woman is enthroned, while the man reclines on a couch with a table before him. (Compare also the relief from Mytilene No. 727.) It seems probable that we have in these reliefs symbolic representations of offerings made by living relations or descendants

for the pleasure and sustenance of the dead. Such offerings of food and drink made by the living at the tomb are common to all primitive peoples. The Egyptians, in particular, made regular offerings of actual food, and at the same time surrounded the mummy with sculptural representations of offerings, which, it was thought, served to satisfy the incorporeal *double* of the dead person. The early notion that the deceased was within the tomb, and enjoyed the food and drink offered to him in a material manner, became less distinct in later times. The periodical offerings assumed a more ritualistic and symbolic character, and were celebrated by the Greeks under the name of νεκύσια.

The older archaeologists thought for the most part that the Banquet reliefs were representations commemorative of life on earth, or descriptive of the pleasures enjoyed by the dead in Hades. Dumont (*Rev. Arch.*, N.S. xx. p. 247) and Hollaender (*De Operibus Anaglyphis*), interpret them as referring to the periodical offerings made at the tomb. It will be seen that this view is not very different from that which has been adopted above, and which is the view of Gardner (*Journ. of Hellenic Studies*, v., p. 130), and Furtwaengler (*Coll. Sabouroff*, i., p. 28). The reliefs, however, have more force than mere pictorial groups, if we accept the Egyptian analogy, and allow that the sculpture represents, by substitution, the offerings of material food. The snake is naturally associated with the grave, from its rapid mysterious movements, and from living in caves and holes. Compare the story of the snakes that were seen by Polyeidos in the tomb of Glaukos. (Apollodor. 3, 3, 1; Roscher, *Lexicon*, p. 1687). The votive character of the Banquet reliefs is proved in some instances by inscriptions, (*Journ. of Hellen. Studies*, v., p. 116; Roscher, *Lexicon*, p. 2553). It is doubtful, however, whether the artist was always conscious of the meaning of his work, and in

some instances, as in the tomb at Cadyanda in Lycia (No. 766), the banquet appears to be merely a scene from daily life, and as such it closely resembles some of the vase paintings. In No. 737 and other late examples, the relief, though of the type of the banquet, is commemorative rather than votive.

In Athens the type of the Sepulchral Banquet was also applied to another purpose, namely, for votive reliefs to Asclepios. The two classes of monuments are completely assimilated in those examples in which worshippers come to sacrifice at the end of the couch. Numerous specimens of reliefs have been found in the temenos of Asclepios at Athens, and it is possible that the sculptures from the Elgin Collection, Nos. 714, 715, belong to this series. In the newly-discovered papyrus fragments of Herodas, the sons of Praxiteles are mentioned as authors of a relief dedicated to Asclepios. A figure of Asclepios, composed like the principal figure of the sepulchral reliefs, has also been found on a vase from the Temple of the Cabeiri at Thebes (Ἐφημερίς, 1890, pl. 7). For other examples of the same type on vases of different meanings, see *Athenische Mittheilungen*, xiii., pl. 9; *Arch. Anzeiger*, 1890, p. 89. For the most recent discussion of the whole question, see Roscher, *Lexicon*, p. 2565.

Hero and Horse.—There is another type of sepulchral relief, somewhat akin to that above described, in which, however, the horse of the hero takes a more prominent position. The hero is seen either riding on his horse or standing near it, and receiving a libation poured out by a female figure, sometimes a Victory. Here also the snake is frequently introduced to mark the sepulchral character of the relief. In the earliest examples the connection between this type and the foregoing is made clearer by the presence of diminutive figures of supplicants bringing offerings, or making gestures of adoration. Compare a

Theban relief (*Athenische Mittheilungen*, iv., pl. 16), and a relief in the Sabouroff Collection, inscribed Καλλιτέλης Ἀλεξιμάχῳ ἀνέθηκεν (*Coll. Sabouroff*, i., pl. 29), and a relief from Cumae (Roscher, *Lexicon*, p. 2555). For a list of reliefs with figures of horsemen, see Furtwaengler, *Coll. Sabouroff*, i., p. 40; Roscher, *Lexicon*, p. 2556. It has been thought that the horse is shown in these subjects on account of its association with Hades, but in some instances, if not in all, it relates to the pursuits and status of the deceased, and is introduced for the use of its master, and not for any Chthonian significance.

Reliefs from Lycia.—See below, p. 350.

Votive Reliefs.

A votive offering is, in its essence, a present made to a god or to a superior being, in order to secure some favour in the future, or to avert anger for a past offence, or to express gratitude for a favour received. The last purpose includes offerings made in fulfilment of a vow, the vow being a kind of contract between the individual and the god. Sometimes also objects were offered, nominally as gifts to the god, but in reality in order that they might be secure.

Votive offerings cover the whole field of life including persons, lands, buildings, and, in particular, objects appropriate (A) to the god or his worship, or (B) to the dedicator and the cause of his dedication.

A. Objects appropriate to the god include temples (compare the inscription of Alexander from Priene, in the Hall of Inscriptions); parts of a temple (compare the columns dedicated by Croesus, No. 29); images of the god represented in an appropriate attitude (compare the reliefs, Nos. 770–794); objects connected with the worship of the god and temple furniture (compare the stool in the Hall of Inscriptions, dedicated by Philis to

Demeter, and the vases from Naucratis in the First Vase Room); or lastly, attributes of the god, such as the owl of Athenè (No. 560), and the pigs found in the shrine of Demeter at Knidos, now in the Mausoleum Room.

B. Objects appropriate to the dedicator or the cause of his dedication include portraits of the dedicator, such as the statue of Chares (No. 14), or of the priestess Nicoclea, found in the temenos of Demeter of Knidos, or the statuette of the hunter of Naucratis (No. 118); spoils won in battle, as the helmet dedicated by Hiero, in the Etruscan Room; figures of victorious horses (No. 814); symbolic offerings such as the dedication of the hair or the down of the beard to Poseidon (cf. No. 798), or to a river god (Paus. viii., 41, 3); offerings connected with remarkable cures (compare Nos. 799–810, and, perhaps, the relief of Xanthippos, No. 628).

Where the object itself is perishable or otherwise unsuitable as an offering, the sculptured representation takes its place, by a natural process. Thus we have a representation of the hair, in place of the actual hair (No. 798), and the reliefs with limbs, mentioned above (Nos. 799–810). It has been already suggested that in the Sepulchral Banquet reliefs, which might be classed as votive reliefs, the banquet is represented in sculpture as a substitute for the actual offerings of food.

A special class of votive reliefs consists of those which are found at the head of decrees, treaties, and similar political documents. An Athenian treaty, for example, is headed by a representation of Athenè, and of the patron deity of the other state, which may appear in the attitude of a suppliant or adorant. (Compare Schöne, *Griech Reliefs*, Nos. 48–53.) Similarly at the head of a decree of citizenship or proxenia, the newly admitted citizen appears as worshipping the goddess (cf. Schöne, No. 93, and p. 20, and below, Nos. 771–773).

STELAE SURMOUNTED BY DECORATIVE DESIGNS.

For an account of these stelae, see above, p. 296.

599. Stelè with two rosettes. Above, an acroterion, formed of acanthus leaves and palmette combined (fig. 24).

Fig. 24.—Sepulchral stelè of Smikylion, No. 599.

Inscribed Σμικυλίων Εὐαλκίδου ἐκ Κεραμέων—Smikylion, son of Eualkides, of the deme of the Ceramcicos.—*Athens. Presented by A. Robinson, Esq., R.N.*

Pentelic marble; height, 2 feet 9½ inches; width, 1 foot 5½ inches. *Synopsis* No. 441. *Greek Inscriptions in Brit. Mus.*, LXXXVI.; *C.I.A.*, II., 2139.

600. Plain stelè of Hippocrates and Baukis; surmounted by an acroterion in low relief, of palmette form.

Inscribed Ἱπποκράτης, Βανκίς. Below the surface of the

stelè is flat, and probably was painted.—*Athens. Elgin Coll.*

Pentelic marble; height, 4 feet 1 inch; width, 1 foot 3 inches. · *Mus. Marbles*, IX., pl. 29, fig. 4. *Synopsis*, No. 351 (175); Ellis, *Elgin Marbles*, II., p. 152; *C.I.G.*, 958; *C.I.A.*, II., 3810. *Greek Inscriptions in Brit. Mus.*, CXX.

601. Fragment of a plain stelè, surmounted by an acroterion, in the form of a palmette in low relief, springing from acanthus leaves.

Inscribed Ἀσσκληπιόδωρος Θράσωνος Ὀλύνθιος, Ἐπικύδης Ἀσκληπιοδώρου Ὀλύνθιος—Asclepiodoros, son of Thrason, of Olynthos; Epikydes, son of Asclepiodoros, of Olynthos.—*Probably from Athens. Elgin Coll.*

Pentelic marble; height, 1 foot 5 inches; width, 1 foot ¾ inch. *Mus. Marbles*, IX., pl. 29, fig. 2; *Synopsis*, No. 258 (169); Ellis, *Elgin Marbles*, II., p. 152; *C.I.G.*, 879; *C.I.A.*, II., 3243; *Greek Inscriptions in Brit. Mus.*, CVI.

602. Acroterion in form of palmette from a stelè.—*Athens. Inwood Coll.*

Pentelic marble; height, 1 foot 9 inches; width, 1 foot 10 inches. *Synopsis*, No. 418.

603. Acroterion, from a stelè, of palmette form, springing from acanthus leaves.—*Inwood Coll.*

Pentelic marble; height, 10 inches. *Synopsis*, No. 414; Inwood, *Erechtheion*, pl. 31, p. 147.

604. Fragment of an acroterion of a stelè in form of a palmette springing from acanthus leaves.—*Athens? Elgin Coll.*

Pentelic marble; height, 1 foot 8½ inches; width, 11 inches. *Synopsis*, No. 191 (95). *Mus. Marbles*, IX., pl. 29, fig. 3.

605. Stelè, surmounted by acroterion. One central palmette, and two half palmettes at the sides spring from acanthus leaves.

Inscribed Εὔμαχος Εὐθυμάχου [Ἀ]λωπέ[κ]ηθε[ν]—Eumachos, son of Euthymachos, of the deme of Alopekè.

Athens.—Obtained by Chandler in his Expedition for the Society of Dilettanti in 1765, *and presented by the Society.*

Pentelic marble; height, 1 foot 8 inches; width, 1 foot 5¼ inches. *Synopsis*, No. 283 (292*); *C.I.G.*, 579; *C.I.A.*, II., 1812. *Greek Inscriptions in Brit. Mus.*, LXXIX.; *Stereoscopic*, No. 121; Wolters, No. 1104.

606. Top of stelè, with central palmette and two half palmettes, springing from acanthus leaves. *Found in the side of a mound, near Maritza, Rhodes.*

Marble; height, 2 feet 3 inches; width, 2 feet 3¼ inches.

607. Upper part of stelè, surmounted by a central palmette and two half palmettes, springing from acanthus leaves. Similar to last, but in lower relief.

Probably from Athens. Formerly in the collection of Lord Elgin.

Pentelic marble; height, 1 foot 7 inches; width, 1 foot 1¾ inches. *Journ. of Hellen. Studies*, VI., p. 42, No. 2.

608. Upper part of stelè, surmounted by a central palmette, and two palmettes at the sides, broken.

Inscribed Χαβρίας Σαλυπριανός. Chabrias of Selymbria. —*Athens? Elgin Coll.*

Pentelic marble; height, 1 foot 7 inches; width, 1 foot 5¼ inches. *Synopsis*, No. 290 (226); *Mus. Marbles*, IX., pl. 30, fig. 1; *C.I.G.*, 888; *C.I.A.*, II., 3296; Ellis, *Elgin Marbles*, II., p. 152; *Greek Inscriptions in Brit. Mus.*, CVII.

609. Top of stelè, in form of a capital of a pilaster with a palmette between two volutes springing from acanthus leaves, and an egg and dart moulding. Late work.

Probably from Athens. Formerly in the collection of Lord Elgin.

Pentelic marble; height, 9¾ inches; width, 11 inches. *Journ. of Hellen. Studies*, VI., p. 43, No. 6.

610. Top of stelè, in the form of the capital of a pilaster; treated in a similar way to the capitals of the Tower of the Winds. (Compare No. 447.) Late work.

Probably from Athens. Formerly in the collection of Lord Elgin.

Pentelic marble; height, 1 foot 2 inches; width, 1 foot 6 inches.

611. Upper part of stelè, with three rosettes; surmounted by a large acroterion.—*Kertch.*

Limestone; height, 3 feet 8 inches; width, 1 foot 11½ inches. The collection of sculptures from Kertch was obtained by Colonel Westmacott during the occupation of the town by the British and French troops in 1856.

612. Stelè, surmounted by acroterion.—*Kertch.*

Limestone; height, 3 feet; width, 1 foot 11 inches.

613. Stelè, with two rosettes in front and one at each side; surmounted by acroterion.—*Kertch.*

Limestone; height, 2 feet 10 inches; width, 1 foot 10 inches.

614. Top of stelè with rosettes. Originally surmounted by a large acroterion of which only the acanthus leaves at the base remain.—*Kertch.*

Limestone; height, 2 feet 6 inches; width, 2 feet 4 inches.

615. Upper part of stelè. Two rosettes in front and one on each side; above an acroterion, of which the top is wanting.—*Kertch.*

Limestone; height, 2 feet 11 inches; width, 1 foot 11 inches.

616. Fragment of palmette from the acroterion of a stelè.—*Kertch.*

Marble; height, 1 foot 7 inches; width, 1 foot 11 inches.

617. Palmette from top of stelè.—*Kertch.*

Limestone; height, 2 feet 6 inches; width, 1 foot 7½ inches.

618. Top of stelè, with acanthus leaves forming the base of the acroterion. The leaves are only sketched in outline on the front, but have been finished on the right and left.—*Kertch.*

Limestone; height, 2 feet 3 inches; width, 2 feet 3 inches.

SEPULCHRAL MONUMENTS WITH SCENES FROM DAILY LIFE.

619. Cast of the sepulchral relief of Hegeso. A lady, Hegeso, is seated on a chair, with a foot-stool. She appears to be taking a necklace from a box which is held by a servant standing before her. Hegeso is richly dressed in a chiton with short sleeves, himation and sandals. Her hair is confined by a *sphendonè*, or band, broadest in front. The servant has a close-fitting cap, and a plain chiton with long sleeves. The relief is bounded by two pilasters surmounted by a pediment, with acroteria.

Inscribed Ἡγησὼ Προξένο(υ)—Hegeso daughter of Proxenos.

This relief, which is unequalled for its grace and delicacy, appears to belong to the close of the fifth century B.C. The original, of Pentelic marble, is *near the Dipylon at Athens*, where it was discovered in 1870.

Height, 4 feet 9¾ inches; width, 3 feet 1 inch. *Arch. Zeit.*, 1871, pl. 43, p. 19; *C.I.A.*, II., 3753; Mitchell, p. 502; Waldstein, *Essays*, p. 309; Wolters, No. 1030; Conze, *Attische Grabreliefs*, No. 68, pl. 30; *Stereoscopic*, No. 123.

620. Cast of the sepulchral monument of Ameinocleia. A lady is engaged with a girl who is adjusting a sandal on her left foot. She chiefly supports herself on the right

foot, and helps her balance by touching with her hand the head of the maid kneeling before her. As in the monument of Hegeso (No. 619), there is a marked contrast between the mistress, richly draped in a chiton and himation, and the girl before her, who has a plain long-sleeved chiton and a cap. On the left is a female figure, perhaps a sister of Ameinocleia. She seems to be reading a tablet. The composition is framed by two pilasters, surmounted by a pediment.

Inscribed Ἀμεινόκλεια Ἀνδρομένο(υ)ς θυγάτηρ Λ . . . Ameinocleia, daughter of Andromenes . . . This relief appears to belong to the close of the 5th century B.C. The original, of Pentelic marble, which is now at *Athens*, was discovered in 1836 *at the Piraeus*.

Height, 4 feet 4¾ inches; width, 2 feet 3½ inches. Le Bas, *Mon. Fig.*, pl. 65. *C.I.A.*, II., 2687; Mitchell, p. 500; Wolters, No. 1032; *Stereoscopic*, No. 123.

621. Fragment of relief. A female figure, richly draped, is seated on a stool, to the left. The head, right arm, and knees are wanting.—*Athens. Elgin Coll.*

Pentelic marble; height, 2 feet 5 inches; width, 1 foot 5 inches. *Mus. Marbles*, IX., pl. 39, fig. 3. *Synopsis*, No. 280 (279).

622. Fragment of relief. The upper part of a female figure, richly draped, and seated, with her left hand raised, the left elbow supported by the right hand. Very high relief.—*Athens. Elgin Coll.*

Pentelic marble; height, 1 foot 7 inches; width, 1 foot 11½ inches. *Synopsis*, No. 419.

623. Fragment of relief. Draped male figure seated, three-quarters turned to the right, on a chair with a footstool. The head is wanting. Behind is part of a draped female figure standing. Her right arm is bent at the elbow, and crosses her breast.

Marble; height, 4 feet 11 inches; width, 2 feet 10½ inches.

624. Fragment of a relief. Torso of a male figure, wearing a mantle about his legs and over the left shoulder. Head, right leg, and left foot are wanting.—*Athens. Strangford Coll.*

Pentelic marble; height, 2 feet 6½ inches; width, 1 foot 3 inches.

625. A nude youth stands, half turned to the left, and takes some object, perhaps a lekythos, from a boy standing before him. The boy is nude except for a chlamys thrown over his left shoulder, which is probably that of the older youth. Compare the Parthenon frieze, north side, figure No. 110. The relief is bounded by two pilasters surmounted by a pediment. On the side of one of the pilasters is the inscription ΗΔΔ.—*Delos. Presented by A. E. Impey, Esq.*, 1825.

Marble; height, 6 feet 5 inches; width, 3 feet 8½ inches. *Mus. Marbles*, XI., pl. 50; Ellis, *Townley Gallery*, II., p. 205.

626. A nude male figure, Tryphon, stands, half turned to the left, having a chlamys above the left arm, and a strigil in the right hand. The attitude is similar to that of the Hermes of Andros. Compare the copy from the Farnese Collection in the British Museum.

Inscribed Τρύφων Εὐτύχου—Tryphon, son of Eutychos. —*Athens. Collection of Rev. F. V. J. Arundell.*

Pentelic marble; height, 5 feet 11 inches; width, 3 feet. Restored: right hand upper corner. *Mus. Marbles*, XI., pl. 49; *C.I.A.*, III., 3391; *Greek Inscriptions in Brit. Mus.*, CXXIX.

627. Figure of a youth, standing, holding a bird, within a distyle portico, of which the left side is wanting. (Pl. xi., fig. 3.)—*Athens. Strangford Coll.*

Pentelic marble; height, 3 feet 1 inch; width, 11½ inches. *Arch. Anzeijer*, 1864, p. 164,* No. 2.

628. Sepulchral monument of Xanthippos. An elderly bearded figure is seated on a chair. He holds a foot in

his extended right hand. Diminutive figures of a woman and a girl stand beside him. The girl is gazing at the foot, and raises her hands towards it, while the woman looks towards Xanthippos. She holds a bird in her right hand. It has been supposed that the foot is a votive offering, to commemorate a remarkable cure. Wolters, however, explains the object as a shoemaker's last (*καλάπους*, cf. *Monumenti dell' Inst.*, xi. pl. 29), and interprets it as an allusion to the trade of Xanthippos. This theory hardly accounts for the gestures of the attendant figures.

Above the relief is a pediment, inscribed Ξάνθιππος. (Pl. xi., fig. 2.)

Brought from the monastery of Asomato or Petraki at Athens by Dr. Anthony Askew about 1747. *Townley Coll.*

Pentelic marble; height, 2 feet 9 inches; width, 1 foot 8 inches. *Burney MSS.*, No. 402; *Mus. Marbles*, X., pl. 33; Ellis, *Townley Gallery*, II., p. 106; *C.I.G.*, 980; *C.I.A.*, II., 4040; *Greek Inscriptions in Brit. Mus.*, CXXIII.; Wolters, No. 1019; Brueckner, *Von den griech. Grabreliefs*, p. 26.

629. Sepulchral monument of Jason. A physician, Jason, an elderly bearded man, is seated on a stool. Before him stands a boy, undergoing examination, and clearly shown to be suffering, by his swollen belly and wasted limbs. On the right is a vessel of peculiar form, resembling a cupping glass, but on a scale out of all proportion to that of the group, and not to be considered as a part of it.

The inscription runs: Ἰάσων ὁ καὶ Δέκμος Ἀχαρνεὺς ἰατρός, κ.τ.λ., and contains the names of 'Jason, called also Decimus, of the Acharnian deme, a physician,' and of other members of his family. The relief is surmounted by a row of roughly indicated antefixal tiles.

Obtained by Fauvel in Athens; afterwards in the Choiseul-Gouffier and Pourtalès Collections.

Pentelic marble; height, 2 feet 7 inches; width, 1 foot 10½ inches. *C.I.G.*, 606; *C.I.A.*, III., 1445; Panofka, *Antiques du Cabinet*

Pourtalès, p. 78, pl. 26; *Greek Inscriptions in Brit. Mus.*, LXXXI.; Wolters, No. 1804. On the cupping vessel see the two references last cited.

630. Sepulchral monument of Agathemeris and Sempronios Niketes. Draped male and female figures stand to the front. The woman wears the dress of a priestess of Isis, with a sistrum in her right hand and a vase in her left hand.

Inscribed Ἀγαθημερὶς Σ Η Ἀφροδεισίου ἐκ Κολ(λ)υτέων. Σεμπρώνιος Νικήτης Κολλυτεύς. The letters Σ Η have not been explained.

Discovered, in 1826, *between Athens and the Piraeus.—Presented by Gen. Malcolm.*

Pentelic marble; height, 5 feet 6½ inches; width, 3 feet. *C.I.G.*, 662*b*; *C.I.A.*, III., 1760.

631. Figure of a youth, a son of one Diodoros, standing, with a chlamys wrapped about his left arm. He holds a cup (?) in the right hand and a strigil in the left hand. Beside him, a diminutive figure of a nude boy holding a strigil. A tree on the left.

Inscribed .... Διοδώρου, χρῆστε, [χαῖρε.—*Rhenea. From the Earl of Belmore's Coll.*

Parian marble; height, 4 feet; width, 1 foot 8 inches. *C.I.G.*, 2313.

632. Upper part of a sepulchral relief. A draped male figure is seated on a chair. Before him stands a figure also draped. In the background, a bearded man and a woman stand one on each side of the seated person.

The inscription runs Ἀρι]στονίκη Διοκλείο[υς Ξυ]π[ε(ταίων) | Κ]ηφισογένης Κηφισοφῶντος Ξυ(πεταίων) | Ἀριστ[ο]νίκη Κηφισοφῶντος Ξυπ(εταίων) | Κηφισοφῶν Κηφισοδώρου Ξυπε-(ταίων). It contains the names of Aristonikè, daughter of Diocles, of Xypetè; of Kephisogenes and Aristonikè, probably the children of Kephisophon; and of Kephisophon,

son of Kephisodoros of Xypetè.—*Obtained in Greece by the fourth Earl of Aberdeen, and presented by the fifth Earl of Aberdeen.*

Pentelic marble; height, 1 foot; width, 1 foot 2¼ inches. *Greek Inscriptions in Brit. Mus.*, XC.; *C.I.A.*, II., 2365.

633. Male figure stands to the left, with right arm extended. Before him is a table, on which is a large hydria.—*Obtained in Greece by the fourth Earl of Aberdeen, and presented by the fifth Earl of Aberdeen.*

Pentelic marble; height, 1 foot 7½ inches; width, 1 foot ⅝ inch.

634. Beardless male figure stands, wearing a himation. He has a short staff or scroll in the left hand. The relief was originally surmounted by a pediment.

Inscribed Ἑρμόδωρος Ἀριστομένου(ς)—Hermodoros, son of Aristomenes.

Bluish Greek marble; height, 3 feet 10 inches; width, 1 foot 6½ inches.

635. Bearded figure stands, draped in a himation. The stelè is surmounted by a bulbous ornament not worked in relief. Inscribed Ἐ]ράσιππος, [Κα]λλενίκου [Κρ]ιωεύς.—Erasippos, son of Callenicos of Crioa.—*Athens? Elgin Coll.*

Pentelic marble; height, 2 feet 1 inch; width, 9 inches. *Mus. Marbles*, IX., pl. 30, fig. 3; *C.I.G.*, 665; *C.I.A.*, II., 2223; *Greek Inscriptions in Brit. Mus.*, LXXXVIII.

636. Stelè fitting into a base. Figures of an athlete anointing himself, and of an attendant holding spear and drapery.

Marble; height, 1 foot 11 inches; width, 1 foot 3½ inches.

637. Fragment of sepulchral relief, containing the upper parts of a bearded man and a woman conversing. On the left a younger female figure.

Inscribed: Ἀριστοδίκη, Ἀρίσταρχος, Ἀθηναΐς, Σήστιοι—Aristodikè, Aristarchos, and Athenais, of Sestos.—*Athens.*

Found by Chandler, fixed in the wall of a church, on the road to Cephisia. Presented by the Society of Dilettanti.

Pentelic marble; height, 7¾ inches; width, 1 foot 2½ inches. Chandler, *Inscriptiones Ant.*, Part II., No. 95; *Synopsis*, No. 336 (236*); *C.I.G.*, 892; *C.I.A.*, II., 3313; *Greek Inscriptions in Brit. Mus.*, CVIII.

638. A bearded figure, Aristocles, rides a prancing horse and places his right hand on its head. A youth in a short chiton runs behind the horse. Inscribed:

Πολλὰ μεθ' ἡλικίας ὁμοήλικος ἡδέα παίσας
ἐκ γαίας βλαστὼν γαῖα πάλιν γέγονα.
Εἰμὶ δὲ Ἀριστοκλῆς Πειραιεύς, παῖς δὲ Μένωνος.

'After many pleasant sports with my comrades, I who sprang from dust, am dust once more. I am Aristocles, of the Piraeus, son of Menon.'—*Athens. Elgin Coll.*

Pentelic marble; height, 2 feet 8 inches; width, 1 foot 6 inches. Stuart, III., p. 56; Chandler, *Inscriptiones Ant.*, Part II., No. 78 ("fixed in a wall at the door of the Greek School"); *Mus. Marbles*, IX., pl. 34, fig. 3; *Synopsis*, No. 384 (213); *C.I.G.*, 749; *C.I.A.*, II., 2442; *Greek Inscriptions in Brit. Mus.*, XCII.; Kaibel, 75.

639. A priestess stands, with chiton, and a knotted himation bordered with a fringe; she holds a key in her right hand, and a basket in her left hand. On the right is a tree. Above, a pediment with acroteria and a rosette; also an honorary wreath.

Inscribed: Ὁ δῆμος Ἰσιάδα Μητροδώρου Λαοδικίδα. — Decreed by the people, in honour of Isias of Laodicea, daughter of Metrodoros.—*Smyrna. Presented by M. Duane and T. Tyrwhitt, Esqs.*, 1772.

Bluish Greek marble; height, 4 feet 2¼ inches; width, 1 foot 11 inches. Montfaucon, *Ant. Expl. Suppl.*, V., p. 25; *Archaeologia*, III., pl. 11, fig. 1; Ellis, *Townley Gallery*, II., p. 161; *C.I.G.*, 3234.

640. A draped female figure, seated on a chair, holds out a corner of her veil with her right hand. Another female figure stands before her, closely wrapped in her mantle. A diminutive female figure is in the right-hand corner of the relief. The relief is bounded by pilasters, a circular arch, and a pediment.

Parian marble? height, 3 feet; width, 2 feet 4 inches.

641. Fragment of sepulchral stelè, with the lower part of a female figure moving to the right.—*From Mycenae. Inwood Coll.*

Red marble; height, 10 inches; width, 10¾ inches. *Synopsis*, No. 427.

642. Late sepulchral relief. A female figure, seated on a stool, holds her mantle, which passes over her head, with the left hand, and a scroll (?) in her right hand. The relief is surmounted by an arch and rosettes, above which is a pediment with acroteria, unfinished, and a rosette.

Inscribed: Μοῦσις Ἀργαῖου Μιλησία. Mousis, daughter of Argaios of Miletus.—*Athens. Found by Chandler. Presented by the Society of Dilettanti.*

Pentelic marble; height, 2 feet 2¾ inches; width, 1 foot 2¼ inches. Chandler, *Inscriptiones Ant.*, Part II., No. 91; *Synopsis*, 1st ed., Room VI., No. 27 (where Thomas Hollis is incorrectly said to be the donor); Ellis, *Townley Gallery*, II., p. 171; *C.I.G.*, 726; *Greek Inscriptions in Brit. Mus.*, CIII.

643. A female figure, draped, and seated on a stool, raises her right hand to draw her peplos over her head. A draped male figure stands before her, and a boy at the left corner; above is a pediment.

Inscribed with a name now illegible, and χαῖρε.—*Found in a store at Portsmouth. Probably from Smyrna.*

Marble; height, 2 feet; width, 1 foot 2½ inches.

644. Sepulchral relief, mutilated on the left. A female figure draped and seated on a chair, draws her peplos over her shoulder with her left hand. Above, a pediment.

Inscribed with a name now illegible, terminating in ω, and χαίρετε ἅπαντες.—*Obtained by the fourth Earl of Aberdeen in Greece, and presented by the fifth Earl of Aberdeen.*

Marble; height, 1 foot 9½ inches; width, 1 foot ½ inch. *Greek Inscriptions in Brit. Mus.*, CXXXIII.; Conze, *Attische Grabreliefs*, No. 46; pl. 23, fig. 1.

645. Lower part of sepulchral relief, much mutilated. A female figure is seated to the front on a lofty throne. She holds a fruit in her left hand. On the left is a youth with a box; and on the right a female figure, whose right hand was raised to her chin. The arms of the throne are supported by Sphinxes.—*Kertch.*

Limestone; height, 1 foot 8 inches; width, 2 feet 2 inches.

646. A female figure, Demetria, seated on a chair, extends her right hand to a box, held by a girl standing before her; behind is another standing female figure.

Inscribed: [Δ]ημητρία.—*Probably from Athens. Obtained by the fourth Earl of Aberdeen, and presented by the fifth Earl of Aberdeen.*

Pentelic marble; height, 2 feet ½ inch; width, 1 foot 1 inch. *Greek Inscriptions in Brit. Mus.*, CXIII.; *C.I.A.*, III., 3072.

647. Lower part of a sepulchral relief. A fully draped female figure, wanting above the breast, is seated on a stool. The left hand was probably raised to the chin or to the veil. Before her, a female figure of which nothing remains except a portion of drapery, from the knees downwards. A small boy stands at the knee of the seated woman, and raises his right hand.—*Athens? Elgin Coll.*

Pentelic marble; height, 1 foot 6 inches; width, 1 foot 3 inches. *Mus. Marbles*, IX., pl. 39, fig. 2; *Synopsis*, No. 196 (162).

648. Boy seated on a rock fishing with a rod and line for a large fish, a basket in his left hand. Above a pediment.

Inscribed in rude late characters, Ἀγαθήμε⟨τ⟩ρος Ἀσιαχῷ συντρόφῳ μνημῆς χάριν. — Placed by Agathemeros in memory of his foster brother Asiachos.—*Athens. Purchased from the Besborough Coll.* 1801.

Pentelic marble; height, 1 foot 2 inches; width, 10½ inches. *C.I.G.*, 6892.

649. A girl, seated on a stool, holds an open scroll on her lap. Before her is a column, on which is another scroll (?); on the left is a dog raising a paw. The relief is bounded by pilasters and a pediment, slightly sketched out.

Inscribed: Ἀβείτα ζήσασα ἔτη ι μῆνας δύο · χαίρετε— Avita, who lived ten years and two months. Hail.—*Townley Coll.*

Parian marble; height, 1 foot 1 inch; width, 11 inches. Ellis, *Townley Gallery*, II., p. 165. *C.I.G.*, 6866; Wolters, No. 1811.

650. Youthful female figure, standing, holding an ivy-leaf fan in the right hand, and a part of the mantle with the left hand.

Inscribed: Σύνφορο[ν] Ἡρακλείδ[ου] Καρυστία. Synphoron, of Carystos, daughter of Heracleides.—*Athens?*

Pentelic marble; height, 1 foot 7 inches; width, 11½ inches. *C.I.G.*, 857; *C.I.A.*, III., 2510; *Greek Inscriptions in Brit. Mus.*, CI.

651. Nude figure of boy, standing, with chlamys thrown over his left shoulder. He holds a partridge in his left hand, and holds its beak with his right hand.

Inscribed: Μενεκράτης Μένωνος — Menecrates, son of Menon.—*Athens. Strangford Coll.*

Pentelic marble; height, 1 foot 9 inches; width, 11 inches. *Greek Inscriptions in Brit. Mus.*, CXXI.; *C.I.A.*, III., 3276; *Arch. Anzeiger*, 1864, p. 164*.

652. Fragment of sepulchral relief. A draped female figure is seated on a couch, with right hand raised to her veil;

before her, two girls, of whom one holds a ball and the other a fan.—*Found in a store at Portsmouth. Probably from Smyrna.*

Marble; height, 10 inches; width, 1 foot 1½ inch.

653. A boy throws a ball for a dog which springs up towards him.—*Strangford Coll.*

Pentelic marble; height, 1 foot 8 inches; width, 10½ inches. *Arch. Anzeiger*, 1864, p. 165*.

654. Draped male figure standing, with a boy at his side; above an arch, springing from pilasters, and surmounted by a pediment with rosette and acroteria.—*Kertch.*

Limestone; height, 2 feet 3¾ inches; width, 1 foot 9½ inches.

655. Sepulchral relief, rude and late. Standing, draped female figure raises her right hand to her cheek. The first inscription has been obliterated, and in place of it is the inscription, ΣΩΤ . . . NIKE χαῖρε.

Greek marble; height, 2 feet 2½ inches; width, 1 foot.

656. Sepulchral monument of Artipous. An old woman is seated wrapped in her mantle, with a pomegranate in her left hand. A girl stands at her left side holding a box and a purse (?). The relief is bounded by pilasters, surmounted by a pediment with acroteria.

Inscribed: Ἀρτίπους Ἀλκίμα and Lπ. L is a symbol, chiefly used in Ptolemaic inscriptions to precede a numeral denoting a year. The inscription therefore appears to mean '80 years old,' if π is given its usual value.—*Kertch.*

Limestone; height, 4 feet ½ inch; width, 2 feet 5¾ inches. *Greek Inscriptions in Brit. Mus.*, CCII.; Latyschev, II., 133.

657. A draped figure, Theodotè, seated on a throne, raises her left hand to her veil. Before her a figure of a girl, standing. The arms of the throne are supported by Sphinxes.

Above the relief are an arch, springing from pilasters, a pediment with acroteria, and rosettes.

Inscribed: [Θεοδ]ότη γυνὴ [Μυρίνου, χαῖρε].—*Kertch.*

Limestone; height, 2 feet 5 inches; width, 1 foot 8½ inches. *Greek Inscriptions in Brit. Mus.*, CCI.; Latyschev, II., 231. The restoration is taken from a copy, given by Latyschev, which was made before the inscription was broken.

658. A draped female figure, seated on a throne, raises her left hand to her veil, and holds a mirror in her right hand. A female figure stands before her. On each side of the standing figure is a diminutive figure of a girl; one holds a bird, and the other a vase. Above is a pediment with acroteria and rosettes.

Inscribed Θεοφίλη θυγά[τηρ] . . . Theophilè, daughter of . . . .—*Kertch.*

Limestone; height, 2 feet 5 inches; width, 2 feet. *Greek Inscriptions in Brit. Mus.*, CC.; Latyschev, II., 235*b*.

659. A female figure, seated on a throne, raises her left hand to her veil. On right and left are diminutive figures of girls. The arms of the throne are supported by Sphinxes. Above is an arch, springing from pilasters, a pediment with rosettes and acroteria.

Inscribed: Ἑλλὰς γυνὴ Μηνοδώρου, χαῖρε — Hellas, wife of Menodoros, farewell.—*Kertch.*

Limestone; height, 5 feet 1½ inches; width, 1 foot 11½ inches. *Greek Inscriptions in Brit. Mus.*, CXCVII.; Latyschev, II., 228.

660. A draped female figure, seated on a chair to the front. The head is wanting. On the left is an attendant figure of a girl holding a box (*pyxis*). On the right is a horseman wearing chlamys, bow-case and bow, and sword. There is also a small part of a second horseman.—*Kertch.*

Limestone; height, 1 foot 6 inches; width, 2 feet 4 inches.

661. Two horsemen standing to right. The foremost has a sword, bow, bow-case; the hinder one wears a conical cap. Above, rosettes and a pediment, surmounted by acroteria. —*Kertch.*

Limestone; height, 3 feet 3 inches; width, 1 foot 11½ inches.

662. Sepulchral relief, with two panels. The upper panel contains a mounted horseman in a chlamys, galloping to the right. Of the lower panel only the upper part with one head remains. Above the relief is a pediment.—*Kertch.*

Limestone; height, 2 feet 3 inches; width, 1 foot 5 inches.

663. Horseman to the right, with tunic, chlamys, and bow-case with bow. Behind him, an attendant male figure. Below the horse is a dog running.

Inscribed: Δαΐσκε Ἀριαράμνου, χαῖρε—Daïscos, son of Ariaramnos, farewell.—*Kertch.*

Limestone; height, 2 feet 6 inches; width, 1 foot 10 inches. *Greek Inscriptions in Brit. Mus.*, CLXXXVII.; Latyschev, II., 141.

664. Sepulchral relief in two panels. The upper part is broken away. The feet and tail of a horse, and a figure of a dog standing to right remain. Before the horse are the legs of a small attendant figure. In the lower panel is a horseman riding to the right, with bow, bow-case, sword and long spear. A colt stands beside the horse.

Inscribed: Ἀρτεμίδωρε Διογᾶ ἐπὶ τῆς πινακείδος, χαῖρε. Wolters translates, "Hail, Artemidoros, son of Diogas, officer in charge of the list."—*Kertch.*

Limestone; height, 2 feet 3 inches; width, 2 feet 1¾ inches. *Greek Inscriptions in Brit. Mus.*, CLXXXIII.; Wolters, No. 1809; Latyschev, II., 131.

665. Fragment of relief, with figures of two horsemen standing confronted. The head of one and the head and body

of the other are lost. They have short tunic, cloak, bow, and arrows in bow-case, and a saddle cloth.—*Kertch.*

Limestone; height, 1 foot 5 inches; width, 1 foot 8 inches.

666. Fragment from the right-hand lower corner of a relief, which is perhaps sepulchral, with the lower parts of two mounted horsemen, wearing short tunics, cloaks and swords, moving rapidly to the left.—*Athens. Strangford Coll.*

Pentelic marble; height, 1 foot 7 inches; width, 1 foot 10 inches.

667. Sepulchral relief. A woman stands to the front wearing a chiton, and having a mantle wrapped closely about her. The relief is bounded by pilasters and a high-pitched pediment, in the tympanum of which is a vase in low relief. Inscribed Ἐπιγόνα Μοσχίωνος Μλησία, Epigona, wife of Moschio, of Miletus.—*Athens. Presented by J. Johnstone, Esq.*, 1890.

Pentelic marble? Height, 3 feet 9 inches; width, 1 foot 7 inches. This relief, which was seen at Athens, "in the court of Giorgaki Livaditi," by Spon in 1676 and by Fourmont in 1720, was dug up many years ago below a house in New Bond Street. Spon, *Voyage* (ed. 1679), II., p. 445; *C.I.G.*, 706; *C.I.A.*, III., 2660.

668. Fragment of relief, with the body and legs of a boy walking to the right. The arms appear to have been raised. A small piece of drapery is seen behind the back of the boy.—*Elgin Coll*

Pentelic marble; height, 1 foot 6 inches. *Synopsis*, No. 198 (109).

669. Female head to the front in a somewhat severe style. Apparently broken from a relief. The features are those of a young girl. The hair is waved on each side, from a central parting.—*Athens*, 1818. *Lenormant Coll.*

Pentelic marble; height, 6¾ inches.

670. Helmeted head in profile to the right; broken from a relief. Above the helmet is what appears to be part of a horse's tail.—*Inwood Coll.*

Pentelic marble; height, 7 inches.

671. Head of a maiden, probably from a sepulchral relief. She wears a closely-fitting cap, with a small flap hanging down before the ear. There are remains of the tips of two fingers and a thumb resting on the top of the head, which make it probable that the complete figure was that of an attendant kneeling before her mistress, like the attendant who fastens the sandal of Ameinocleia (No. 620).—*Athens? Elgin Coll.*

Pentelic marble; height, 8 inches. *Synopsis*, No. 250 (114); Ellis, *Elgin Marbles*, II., p. 119.

672. Head of a youth, three-quarters turned to the right, from the side of a sepulchral relief. He wears a taenia, and there are traces of drapery which passed over the shoulder. There is a part of a pilaster on the left (Pl. xii., fig. 2.)—*Athens.*

Pentelic marble; height, 8 inches.

673. Head of a youth, half turned to the right, together with the neck and part of the breast. From a sepulchral relief. The waving locks of hair are freely treated. (Pl. xii., fig. 1.)—*Athens.*

Pentelic marble; height, 10 inches. The tip of the nose is restored.

674. Fragment of a sepulchral relief. A male head in high relief, wearing a taenia, is slightly bent forwards to the right. There are remains of drapery which passed over the shoulder. On the left is part of a pilaster which bounds the relief.

Marble; height, 6½ inches.

675. Female head, probably from a sepulchral relief. The neck is much bent. A portion of the right hand remains clasping the top of the head.

Marble; height, 6 inches.

676. Fragment of the head of a youth, perhaps from a sepulchral relief. A band passes across the forehead immediately below the hair.—*Excavated by J. T. Wood, at Ephesus.*

Marble; height, 5 inches.

677. Portrait head of a bearded man. This head appears to be derived from a sepulchral monument in very high relief, and to have been turned to the left, as the left side is carefully finished, while the right side is rough and inaccurate.—*Athens? Elgin Coll.*

Pentelic marble; height, 10½ inches. *Synopsis*, No. 242 (120).

678. Fragment of the right side of a relief which was probably sepulchral. A female figure, wearing a sleeved chiton and mantle, is seated on a chair. She extends her hands, probably towards a figure now wanting. On the right is the head of a figure looking to the right, and part of a pilaster which bounds the scene. On the left is part of the drapery of a third figure.—*Ephesus. Strangford Coll.*

Pentelic marble? Height, 1 foot 4 inches; width, 11 inches.

679. Fragment of a relief, perhaps sepulchral, containing the lower part of the body and the right leg of a warrior, who stands on rocky ground drawing himself rather to the left. He wears a short chiton, a cuirass with a triple row of flaps (*pteryges*), and a mantle. Behind are the legs from the knees of a recumbent figure. The warrior appears to have had a shield on the left arm, and the right

arm raised for a spear thrust at a fallen enemy.—*Found at the foot of the Inscribed Monument, Xanthos.*

Hard limestone; height, 3 feet 4 inches; width, 1 foot 11 inches. *Synopsis, Lycian Room*, No. 141*b*. Joints at both sides show that the complete work was of considerable size. Compare the scenes of combat in the entrance of the rock tomb at Kiöbaschi. Benndorf, *Reisen in Lykien*, I., p. 135; and at Tyssa, *loc. cit.*, II., p. 64.

680. Figure of bull lying down to the right, on rough ground. The head is worked in a very natural manner. The forms of the body are treated in the flat manner of a bas-relief. The back has been left unfinished. Probably the bull originally surmounted a tomb, at Athens. (Compare Curtius and Kaupert, *Atlas von Athen*, pl. 4.)—*Brought from Greece by C. R. Cockerell. Presented by Lord Hillingdon.*

Pentelic marble; height, 3 feet 2¾ inches; length, 5 feet. *Journ. of Hellen. Studies*, VI., pl. C., p. 32.

SEPULCHRAL VASES.

For the supposed significance of Vases as Sepulchral Monuments, see above, p. 297.

681. Plain sepulchral lekythos, in low relief.—*Elgin Coll.*

Pentelic marble; height, 2 feet 11 inches. *Synopsis*, No. 164 (276); *Mus. Marbles*, IX., pl. 34, fig. 1; Ellis, *Elgin Marbles*, II., p. 161.

682. Sepulchral lekythos, with relief. An old man, Pytharatos, stands, clasping the hand of a seated man, Herophilos, who is also old.

Inscribed: Πυθάρατος, Ἡρόφιλος.—*Sloane Coll.*

Pentelic marble; height, 2 feet 9 inches; diameter, 10¼ inches. Ellis, *Townley Gallery*, II., p. 221; *Greek Inscriptions in Brit. Mus.*, CXXVI.

683. Plain sepulchral amphora of Phaidimos of Naucratis. Inscribed: Φαίδιμος Ναυκρατίτης.—*Athens? Elgin Coll.*

Pentelic marble; height, 3 feet 4½ inches; diameter, 11 inches. *Synopsis*, No. 124 (A. 51); *Mus. Marbles*, IX., pl. 33, fig. 4; Ellis, *Elgin Marbles*, II., p. 164; *Greek Inscriptions in Brit. Mus.*, CV.; *C.I.A.*, II., 3239.

684. Body of sepulchral amphora of Timophon, of Anagyrus, with ornate flutings, and a horizontal band of interwoven fillets. Rosettes at the base of the handles.

Inscribed: Τιμοφῶν Τιμοστράτου Ἀναγυράσιος.—*Athens? Elgin Coll.*

Pentelic marble; height, 1 foot 11 inches; diameter, 1 foot 2 inches. For the form, cf. vase held by the wind Skiron on the Tower of the Winds (Stuart, I., chap. III., pl. 19), and the relief from Icaria (*American Journ. of Archaeology*, V., p. 178, fig. 30). Published Dodwell, *Tour*, I., p. 451; *Synopsis* No. 263 (163); *Mus. Marbles*, IX., pl. 32, fig. 4; *Greek Inscriptions in Brit. Mus.*, LXXX.; *C.I.G.*, 585. Kumanudis (Ἀττ. Ἐπιγ. No. 236, and p. 18) and Köhler (*C.I.A.* II., 1850) consider the inscription more recent than the vase.

685. Fragment from the top of a sepulchral amphora in relief, with patterns of foliage.—*Formerly in Lord Elgin's Collection.*

Pentelic marble; height, 11 inches. *Journ. of Hellen. Studies*, VI., p. 43, No. 4.

686. Sepulchral cippus of Anaxicrates with an amphora carved in low relief.

Inscribed: Ἀναξικράτης Δεξιόχου Ἀθηναῖος. — *Athens? Elgin Coll.*

Pentelic marble; height, 2 feet ½ inch. *Synopsis*, No. 123 (240); *Mus. Marbles*, IX., pl. 34, fig. 2; *Greek Inscriptions in Brit. Mus.*, XCVI.; *C.I.G.*, 801.

SEPULCHRAL VASES AND RELIEFS, WITH FIGURES CLASPING HANDS.

For the various interpretations that have been proposed for these scenes, commonly known as "Scenes of Parting," see above, p. 297.

687. Sepulchral lekythos with relief. A bearded figure stands before a woman seated on a stool, and clasps her hand.

Inscribed: Πάμφιλος Μειξιάδου Αἰγιλιεύς · Ἀρχίππη Μειξιάδου — Pamphilos, son of Meixiades, of Aigilia; Archippè, daughter of Meixiades. The figures represented are therefore brother and sister.—*Found beside the portico of Hadrian, Athens. Elgin Coll.*

Pentelic marble; height, 2 feet 4¾ inches; diameter, 1 foot 5 inches. Stuart I., pp. 44, 52; Dodwell, *Tour*, I., p. 454; *Mus. Marbles*, IX. pl. 33, fig. 2; *Synopsis* No. 192 (237); Ellis, *Elgin Marbles*, II., p. 164; *C.I.G.*, 560; *C.I.A.*, II., 1737; *Greek Inscriptions in Brit. Mus.*, LXXV.

688. Sepulchral lekythos with relief. Two female figures, Philia and Metrodora, stand clasping hands. Two bearded figures, Mys and Meles, stand, one on the left and one on the right, each turning towards the central group.

Inscribed: Μύς, Φιλία, Μητροδώρα, Μέλης. — *Athens? Elgin Coll.*

Pentelic marble; height, 1 foot 9½ inches; diameter, 1 foot 1¼ inches, *Mus. Marbles*, IX., pl. 32, fig. 3; *Synopsis* No. 199 (148); *C.I.G.*, 974; *C.I.A.*, II., 3998; *Greek Inscriptions in Brit. Mus.*, CXXII. Brueckner, *Von den griech. Grabreliefs*, p. 12, fig. K. A companion lekythos has been discovered at Chasani, in Attica, and is now at Athens. In this relief, Mys and Meles clasp hands, while Metrodora and Philia stand on the right and left. Brueckner, *l. c.*

689. Part of a sepulchral lekythos with relief. Two women, Callistratè (?) and Demostratè, stand with right hands

joined. Behind the latter a girl stands in an attitude of grief with her head resting on her right hand. Behind the former is a youth supporting his chin on his right hand.

Inscribed: Δημοστράτη, Καλλιστρ[άτη].—*Athens? Elgin Coll.*

Pentelic marble; height, 1 foot 7 inches; diameter, 1 foot 5 inches. *Mus. Marbles*, IX., pl. 31, figs. 1, 2; *Synopsis* No. 275 (104); Ellis, *Elgin Marbles*, II., p. 165; *C.I.G.*, 936; *C.I.A.*, II., 3611; *Greek Inscriptions in Brit. Mus.*, CXIV.

690. Sepulchral vase, with relief. A young warrior, wearing chiton, shield and helmet, clasps the hand of an old man. Behind the man stands a woman, who makes a gesture with her right hand.

Inscribed with an elegiac inscription of four lines of which only the terminations remain.—*Athens? Elgin Coll.*

Pentelic marble; height, 2 feet 4¼ inches; diameter, 1 foot 3½ inches. *Mus. Marbles*, IX., pl. 32, fig. 1; *Synopsis* No. 122 (167); Ellis, *Elgin Marbles*, II., p. 161; *C.I.G.*, 1041; *C.I.A.*, II., 4312; *Greek Inscriptions in Brit. Mus.*, CXXXII.

691. Sepulchral lekythos with relief. A young warrior, wearing a cuirass over a short tunic, a chlamys and a helmet, clasps the hand of a seated woman. He appears to hold a scroll in his left hand. Behind him is an attendant, holding a large shield.—*Athens? Elgin Coll.*

Pentelic marble; height, 2 feet 6 inches; diameter, 1 foot 6 inches. *Mus. Marbles*, IX., pl. 33, fig. 3; *Synopsis* No. 195 (228); Ellis, *Elgin Marbles*, II., p. 161.

692. Sepulchral lekythos with relief. An armed warrior, Sosippos, who wears a tunic, cuirass, and chlamys, clasps the hand of a seated woman, who, with her left hand clasps the right hand of a small girl standing at her knee. Behind the warrior is a boy carrying a large

shield; behind the seated figure is a woman standing with her right hand raised to her chin.

Inscribed: Σώσιππος.—*Athens? Elgin Coll.*

Pentelic marble; height, 2 feet; diameter, 11 inches. Dodwell, *Tour*, I., p. 455; *Mus. Marbles*, IX., pl. 31, fig. 3; *Synopsis* No. 230 (239); Ellis, *Elgin Marbles*, II., p. 165; *C.I.G.*, 1008; *C.I.A.*, II., 4156; *Greek Inscriptions in Brit. Mus.*, CXXVII.

693. Stelè, with a sepulchral lekythos in relief, supported by a winged Sphinx. On the vase is a relief representing two warriors, fully armed, standing with hands clasped. (Pl. xi., fig. 1.)

Inscribed: Ἀρχιάδης Ἀγν(ο)ύσιος, Πολεμόνικος Ἀθμονεύς—Archiades of Hagnus; Polemonicos of Athmonon.—*Formerly in the Guilford Collection. Presented by G. Plucknett, Esq.*, 1886.

Pentelic marble; height, 2 feet 11½ inches width, 1 foot 1 inch. *C.I.G.*, 552; *C.I.A.*, II., 1700.

694. Stelè, with sepulchral relief. A seated woman, Xeno, clasps the hand of a girl, Cleo, who stands before her. Behind her, a bearded man, Hermodoros, leans on his staff and looks downwards. The stelè is surmounted by a rounded top as if for a palmette, which may have been painted.

Inscribed: Ξενώ, Ἑρμόδωρος, Κλεώ.—*Athens?—Elgin Coll.*

Pentelic marble; height, 2 feet 1 inch; width, 1 foot 2½ inches. *Mus. Marbles*, IX., pl. 30, fig. 4; *Synopsis* No. 373 (229); *C.I.G.*, 981; *C.I.A.*, II., 4042; *Greek Inscriptions in Brit. Mus.*, CXXIV.

695. Sepulchral lekythos with relief. A youth, Polystratos, clasps the hand of a woman, Archagora, who is seated on a chair. A woman, Pithyllis, is seen in the background between these two figures. She stands in an attitude of grief, with her head bowed and her right hand raised to her veil.

Inscribed: Ἀρχαγόρα, Πιθυλλίς, Πολύστρατος. — *Athens? Elgin Coll.*

Pentelic marble; height, 1 foot 8 inches; diameter, 11 inches. Dodwell, *Tour*, I., p. 455; *Mus. Marbles*, IX., pl. 31, fig. 4; *Synopsis*, No. 182 (274); Ellis, *Elgin Marbles*, II., p. 165; *C.I.G.*, 996; *C.I.A.*, II., 3524; *Greek Inscriptions in Brit. Mus.*, CXII.

696. Sepulchral lekythos with relief. A bearded man stands before a woman seated on a chair and clasps her hand. There is no trace of an inscription.—*Athens? Elgin Coll.*

Pentelic marble; height, 2 feet 11½ inches; diameter, 11 inches. *Mus. Marbles*, IX., pl. 33, fig. 1; *Synopsis* No. 132 (A. 50); Ellis, *Elgin Marbles*, II., p. 164.

697. Sepulchral lekythos with relief. A bearded man stands before a woman seated on a chair.

Inscribed above the head of the woman: Ἄδα. The name of the man may have been inscribed originally, but it it is now obliterated.—*Athens? Elgin Coll.*

Pentelic marble; height, 1 foot 10½ inches; diameter, 1 foot. *Mus. Marbles*, IX., pl. 32, fig. 2; *Synopsis* No. 188 (110); *Greek Inscriptions in Brit. Mus.*, CXI.; *C.I.A.*, II., 3438.

698. Sepulchral lekythos with relief. A man, Alkimachos, stands before a seated woman, Hedylè, and clasps her hand. A girl stands behind Hedylè, and another girl of a smaller size stands behind Alkimachos.

Inscribed: Ἡδύλη, Ἀλκίμαχος.—*Probably from Athens. From the Earl of Belmore's Collection*, 1842.

Pentelic marble; height, 1 foot 5 inches; diameter, 1 foot 1 inch. *Greek Inscriptions in Brit. Mus.*, CXVIII.; *C.I.A.*, II., 3761.

699. Sepulchral lekythos with relief, much defaced. A woman seated on a chair clasps the hand of a woman standing before her. Behind the chair is a girl holding a box in her left hand.—*From a store at Portsmouth. Perhaps from Smyrna.*

Marble; height, 1 foot 7 inches; diameter, 1 foot.

700. Fragment of sepulchral relief. A youth standing clasps the hand of a bearded man, seated on a chair. Only the upper parts are preserved of both figures, together with the right side of the relief.—*Athens? Elgin Coll.*

Pentelic marble; height, 6 inches; width, 10½ inches. *Synopsis*, No. 423.

701. Fragment of sepulchral relief. A woman, seated on a chair, clasps the hand of a woman standing before her. Her left hand appears to have been raised to her veil. The upper parts of both figures are wanting, and also the left side of the relief. A nude boy with an uncertain object in his hands stands in the right corner.

Pentelic marble? Height, 1 foot; width, 11 inches.

702. A woman seated to the right, on a stool, holds her veil with the left hand, and clasps the arm of a boy standing before her. Behind the boy, and partly embracing him, stands a woman, who holds her veil with her right hand. On the left, behind the seated figure is a woman standing with the left hand raised to her cheek, and with the right hand supporting the left elbow. At the foot of the seat are two small female figures, one standing and one sitting. These six figures are in high relief. In the background are two men confronted in low relief; one is bearded. Two other heads also appear to have been inserted, and to have been afterwards obliterated. The relief is bounded by two pilasters and an architrave, with roof tiles above.

Inscribed: Σωπάτρα Παυσανίου. Ἀντίμαχος Παυσανίου. Φιλοπάτρα Μι[ρ]ύλου. Παυσανίας Ἀνδρίσκου. Sopatra and Antimachos are the children of Pausanias and Philopatra. —*Pella.*

Fine-grained white marble; height, 4 feet; width, 2 feet 6 inches. *Greek Inscriptions in Brit. Mus.*, CLXXII.

703. An elderly bearded man, seated, to the left, clasps the hand of an old man standing before him. Both figures

appear to be portraits. Small figures of boys stand at the right and left. The boy on the left holds an uncertain object. Above are a pediment with acroteria, and two olive wreaths, and the inscriptions Ὁ δῆμος Δημοκλῆν Ἀμφιλόχου, Ὁ δῆμος Δημοκλῆν Δημοκλήους, recording honorary decrees to Democles, son of Amphilochos, and Democles, son of Democles. Below is a metrical epitaph, in eight lines :

Τὸν πινυτὸν κατὰ πάντα καὶ ἔξοχον ἐν πολιήταις
ἀνέρα γηραλ(έ)ου τέρματ' ἔχοντα βίου
Αἴδεω νυχίοιο μέλας ὑπεδέξατο κόλπος
εὐσεβέων θ' ὁσίην εὖνασεν ἐς κλισίην.
μνῆμα δ' ἀποφθιμένοιο παρὰ τρηχῆαν ἀταρπὸν
τοῦτο πάϊς κεδνῇ τεῦξε σὺν εὐνετίδι.
ξεῖνε, σὺ δ' ἀείσας Δημοκλέος νέα χαίρειν
Δημοκλέα στείχοις ἀβλαβὲς ἴχνος ἔχων.

—*Smyrna. Presented by M. Duane and T. Tyrwhitt, Esqs.*, 1772.

Bluish Greek marble; height, 4 feet 5 inches; width, 1 foot 8½ inches. Montfaucon, *Ant. Expl. Suppl.*, V., p. 25; *Archaeologia*, III., pl. 11, fig. 2; *C.I.G.*, 3256; Kaibel, 237.

704. A man, Exakestes, seated, clasps the hand of his wife, Metreis, standing before him. She holds a spindle in her left hand. In the right and left corners of the relief are small figures of a boy and girl. The girl holds a casket. In the background of the relief are a stelè surmounted by two cornucopiae, and a candelabrum. Above, two wreaths and the honorary inscription, Ὁ δῆμος Ἐξακέστην Ἀνδροβούλου. Ὁ δῆμος Μητρεῖν Ἑρμίππου, Ἐξακέστου δὲ γυναῖκα. The relief is surmounted by a pediment with acroteria and a rosette.—*Perhaps from Smyrna. Townley Coll.*

Greek marble; height, 2 feet 5½ inches; width, 1 foot 4½ inches. *Mus. Marbles*, X., pl. 43; *C.I.G.*, 3232; Ellis, *Townley Gallery*, II., p. 165; Wolters, No. 1806. This relief was once in the possession of Dr. Richard Mead (*Mus. Meadianum*, Pars alt., 1759, p. 239).

705. A woman seated clasps the hand of a young man who stands before her, placing his left hand on her shoulder. An older man stands on the left. The stelè is surmounted by a pediment.

Greek marble; height, 2 feet 2¼ inches; width, 1 foot 2 inches.

706. A woman, Laodikè (?), seated, clasps the hand of a youth standing before her. The relief is crowned by a pediment. A nearly illegible inscription appears to read: Λαοδίκη Ἡρ[οφίλου?] . . . . . χαῖρε.

Pentelic marble; height, 2 feet 3¼ inches; width, 1 foot 2 inches.

707. A woman clasps the hand of a warrior, with short tunic, cloak and shield. On the left a second warrior, somewhat smaller, but similarly attired. Above is a pediment with acroteria and rosettes.—*Kertch.*

Limestone; height, 2 feet 4 inches; width, 1 foot 7 inches.

708. Two men, one bearded and the other a youth, stand clasping hands. They are father and son, each being named Bakchios. Above is a pediment with acroteria and rosettes.

Inscribed: Βάκχιε Βάγεος καὶ υἱὲ Βάκχιε χαίρετε.

Limestone; height, 2 feet 11¾ inches; width, 1 foot 8¾ inches. *Greek Inscriptions in Brit. Mus.*, CLXXXIV.; Latyschev, II., 78.

709. A man and woman stand, clasping hands. A boy on the right. Above is a pediment with acroteria and rosettes.

Inscribed: Γάϊος Γαΐου καὶ μητὴρ Βασιλι[νδ]ῖνα χαίρετε.—*Kertch.*

Limestone; height, 2 feet 6½ inches; width, 1 foot 7¼ inches. *Greek Inscriptions in Brit. Mus.*, CLXXXVI.; Latyschev, II., 93.

710. Circular pedestal or altar on a square plinth, on one side of which is a sepulchral relief. A man stands on the right, clasping the right hand of a seated woman, pro-

bably his wife. She holds her veil with her left hand. Behind the woman stands Hermes Psychopompos, about to conduct her shade to Hades. He has petasos, talaria, chlamys and caduceus. On the right is another male figure standing, with folded hands, and beyond is what appears to be an altar. The altar is rectangular, and is surmounted by a conical object, round which a serpent is twined. By the side of the altar is the mutilated figure of a boy. On the extreme left behind Hermes is a sundial, to which his hand is pointing. At the side of the chair stands a draped female attendant of diminutive stature. This figure is much defaced, and the lower part is broken away. The head of this figure has been broken off, and the faces and general surface of all the figures are much eaten away by exposure to weather. This relief occupies about a third of the circle of the pedestal, the remainder being ornamented by festoons of ivy suspended between three bulls' heads. In the centre of the top of the pedestal is a round hole, as if to receive a dowel, and the surface of the marble seems prepared for a joint. The whole may have served as a pedestal for a statue.—*Obtained from Greece by the fourth Earl of Aberdeen, and presented by the fifth Earl of Aberdeen*, 1861.

Greek marble; height, 3 feet 7 inches; diameter, 2 feet 9 inches
Guide to Graeco-Roman Sculptures, Part II., No. 75.

RELIEFS REPRESENTING THE SEPULCHRAL BANQUET.

For a discussion of the interpretation of this class of reliefs, see above, p. 298.

711. Cast of a sepulchral relief, sometimes known as the "Death of Socrates." A man, bearded, reclines on a couch, with a bowl in his right hand, held out as if to

pour a libation. A woman seated on a stool by the foot of the couch, extends her hands. On the right is a man, draped and bearded, and on the left a nude youth who stands with a jug by a large crater. Below the couch is a dog gnawing a bone. The original, of white marble, was found at *the Piraeus* in 1838, and is now in the *National Museum at Athens.*

Height, 1 foot 7½ inches; width, 2 feet 1 inch. Ἐφημερίς, 1839, No. 269; Le Bas, *Mon. Fig.*, pl. 52; Pervanoglu, *Familienmahl*, p. 24, No. 60; Mitchell, p. 504; Wolters, No. 1052; Roscher, *Lexicon*, p. 2574.

712. Relief with banquet. Two male figures recline together on a couch. One is a bearded man, the other is a youth. The man holds a bowl in his left hand and places his right hand on the shoulder of the youth who turns his head towards him. Before the couch is a table with provisions. On the right is a nude youth with a jug and bowl. On the left is a youth, wearing tunic and chlamys, who leads a horse. The relief is bounded by pilasters and an architrave.

On the lower margin is the modern inscription *Aesculapio Tarentino Salenius Arcas*, added by some person who supposed that the relief was a votive tablet to Aesculapius. The inscription, however, makes it probable that the relief was obtained at Tarentum. The type of the horse also agrees well with that on the coins of Tarentum, of about the close of the fourth century, B.C. The relief is perhaps erected to a father and two sons. It is also possible that the two figures of the youth represent the same person, and that only two persons in all are here commemorated.—*Presented by W. R. Hamilton, Esq.*, 1845.

Marble, probably Pentelic; height, 1 foot 10½ inches; width, 2 feet 9 inches. The upper right-hand corner is restored. P. Gardner, *Journ. of Hellen. Studies*, V., p. 105, and plate; Wolters, No. 1054; Roscher, *Lexicon*, p. 2575.

713. Relief with banquet, serpent, and sacrifice. Two men recline on a couch. Both have cups in their left hands One holds up a rhyton terminating in a ram's head; the other stretches out his right hand to a long table which stands before the couch. A woman, seated on the end of the couch, holds a cup in her left hand and stretches out her right hand to the table. Below the table is a coiled serpent. On the left of the woman is a nude youth holding up a rhyton. Beyond is a square altar, to which a boy, who is now almost obliterated, leads a pig. He holds a bowl in his left hand. On the left are four adult persons and two infants, and above, the head of a horse in a frame. The relief is bounded by two pilasters surmounted by an entablature, above which roof-tiles are slightly indicated.—*Townley Coll.*

Pentelic marble; height, 1 foot 2 inches; width, 2 feet 2 inches.

714. Fragment of relief with banquet and sacrifice. On the right is part of the figure of a woman, who is seated at the foot of a couch, most of which is now lost. Before her is part of a table. At the foot of the couch is an altar which is approached by a procession of three adult persons and four children, one of whom leads a ram. Above, a horse's head is seen at a window. The relief is bounded by pilasters and an entablature, above which roof-tiles are shown.—*Athens? Elgin Coll.*

Pentelic marble; height, 1 foot 3 inches; width, 1 foot ½ inch. *Mus. Marbles*, IX., pl. 35, fig. 1; *Synopsis*, No. 279 (94); Welcker, *Alte Denkmaeler*, II., p. 273; cf. Welcker, *loc. cit.*, II., pl. 13, No. 24; Pervanoglu, *Familienmahl*, p. 44, No. 174.

715. Fragment of relief, which may be supposed to have been similar to the preceding. Sacrificial procession, including a man, of whom but little remains, a woman, two children, and one draped figure, whose sex cannot be

distinguished, carrying a large vessel on the head.—*Athens? Elgin Coll.*

Pentelic marble; height, 1 foot 4¾ inches; width, 9½ inches. *Mus. Marbles*, IX., pl. 36, fig. 3; *Synopsis*, No. 189 (284); *Guide to Elgin Room*, Part II., No. F. 6.

716. Relief with banquet and sacrifice. A male figure, who is half draped, reclines on a couch with a bowl in his right hand. He wears a *polos* and in type resembles a divinity. Before him is a table with food. A woman is seated on the foot of the couch and has a cup in her left hand. On the right a youth draws wine from a crater. On the left a man, woman, and boy approach as worshippers. The relief is bounded by two pilasters, surmounted by an entablature, above which are roof-tiles.—*Townley Coll.*

Pentelic marble; height, 9½ inches; width, 1 foot 1¾ inches. Ellis, *Townley Gallery*, II., p. 167; Welcker, *Alte Denkmaeler*, II. p. 278.

717. Relief with banquet and sacrifice. A male figure, half draped and wearing a *polos* as in the last relief, reclines on a couch. He has a cup in the left hand and a rhyton in the right hand. Before him is a table with food. A woman is seated at the foot of the couch, with a cup in her left hand. On the left a boy stands beside a jar of wine, which is raised on a pedestal. At the left a woman, and two smaller figures approach as worshippers. Above, the head of a horse is seen looking through an opening. The relief is bounded by two pilasters, surmounted by an entablature, above which are roof-tiles. — *Halicarnassos. Presented by H.M. Sultan Abdul Medjid to Viscount Stratford de Redcliffe, and by him presented to the British Museum.*

Marble; height, 10 inches; width, 1 foot 1 inch.

718. Fragment of relief. A nude male figure who seems to be wearing a Phrygian cap, and holds some object in his

right hand, stands with his left hand over an altar. On the right side of the altar was a male figure making a libation. Only the right hand with the saucer, and the right foot remain. On the left a bearded man stands, with his right hand raised.—*Athens?* *Elgin Coll.*

Pentelic marble; height, 1 foot 6 inches; width, 1 foot 3 inches. *Synopsis* No. 380 (101); *Mus. Marbles*, IX., pl. 37, fig. 1.

719. Group of persons about to sacrifice; from the left side of a sepulchral relief. On the right of the fragment is a man with a large amphora, turned to the right. Behind him are two men and two women, all standing as worshippers. —*Mytilene.*

Marble; height, 10 inches; width, 11 inches. Conze, *Lesbos*, p. 10, Note 3, No. 1.

720. Fragment of relief with banquet and serpent. A man reclines on a couch and pours a libation from a bowl. Before the couch is a table with food. A serpent is coiled beneath the table and stretches its head towards the bowl. On the left is the hand holding a casket (*pyxis*) of a woman, who had been seated at the foot of the couch. The relief is bounded by pilasters, an entablature and a roof.

Marble; height, 1 foot 1 inch; width, 9 inches.

721. Relief with a female figure of the type of the banquet reliefs. A woman seated, wearing a lofty head-dress (*polos*), holds an ivy-leaf fan in her left hand, and with the right hand appears to be offering a cup to a serpent. —*Athens?* *Elgin Coll.*

Pentelic marble; height, 2 feet 3½ inches; width, 1 foot 5¾ inches. *Mus. Marbles*, IX., pl. 38, fig. 3; *Synopsis*, No. 278 (238); Ellis, *Elgin Marbles*, II., p. 127, No. 278.

722. Relief with banquet. A man reclines on a couch with a cup in his left hand. Before him is a table with

food. A woman is seated near the foot of the couch with her left hand raised to her veil. On the right is a boy in a short tunic, perhaps holding a kyathos. On the left is a girl who is standing, and seems to be holding a vase. The relief is surmounted by a pediment.

Inscribed: Ἑρμίας Ἀθανίωνος. Hermias, son of Athenion. —*Athens. Strangford Coll.*

Pentelic marble; height, 1 foot 5 inches; width, 10 inches. *Greek Inscriptions in Brit. Mus.*, CXVI.; *Arch. Anzeiger*, 1864, p. 164*; Pervanoglu, *Familienmahl*, p. 15, No. 5.

723. Relief with banquet. A man reclines on a couch, with a bowl in his left hand; with the right hand he holds a wreath on his head. Before him is a table with food. The legs of the table terminate above in the form of swans' heads. Above is an olive wreath, containing the words Ὁ δῆμος; also a pediment, having acroteria, and containing a rosette.

Inscribed:

Ὁ δῆμος Λήναιον Ἀρτεμιδώρου·
καὶ τὸ πρὶν ἐν πολέμοις τηρῶν πύργον, παροδῖτα,
καὶ νῦν τηρήσω, ὡς δύναμαι, νέκυς ὤν.

The 'tower' which Lenaios undertakes to defend in death has been conjectured to be the Dipylon gate at Athens, whence the relief was probably obtained.

Bluish Greek marble; height, 3 feet 11½ inches; width, 1 foot 7 inches. *Rhein. Mus. N.F.* 1848, p. 82; Kaibel, 111.

724. Sculptured pedestal. On the front is a relief of a banquet. A man reclines on a couch, with a table of food before him. He holds a bowl in his left hand, and clasps with his right hand the hand of a woman who is seated at the foot of the couch. A boy stands on the left. A wreath is carved on the pilaster to the right of the relief, which probably contained the inscription: Ὁ δῆμος.

Inscribed: Ἑλλανίων Ταρσεύς, Hellanion of Tarsus. On the right and left ends the pedestal is adorned with pediments. Above, it is roughly worked to fit the plinth of a statue. — *Xanthos? Presented by J. Scott Tucker, Esq., R.N.*

Bluish-grey marble; height, 2 feet ¼ inch; width, 2 feet 7 inches. *Arch. Anzeiger*, 1851, p. 128; Pervanoglu, *Familienmahl*, p. 34, No. 113.

725. Fragment of relief, with banquet. The upper half is wanting. A man reclines on a couch, and holds a bowl and a rhyton (?), which were perhaps of bronze attached, in the left and right hands respectively. A woman sits on the end of the couch. On the right is a diminutive male figure with the hands clasped. On the left is a girl, who stands leaning against the foot of the couch, and holds an ivy-leaf fan in her left hand.—*Halicarnassos.*

Marble; height, 1 foot 2 inches; width, 2 feet.

726. Relief with banquet and serpent. A man fully draped, reclines on a couch, with a bowl in his left hand. Before the couch is a table with provisions. A woman is seated on a stool by the foot of the couch. In her left hand she extends a bowl from which a serpent is drinking. The serpent is coiled about the trunk of a tree. On the right is a diminutive male figure standing by a crater; on the left is a female figure holding a box.—*Found in a store at Portsmouth. Probably from Smyrna.*

Bluish marble; height, 1 foot 10½ inches; width, 1 foot 6 inches.

727. Fragment of a relief with banquet and serpent. A man reclines on a couch holding a bowl in his left hand. A woman is seated on a chair by the head of the couch. A snake issues from under the chair and approaches the woman. One arm of the chair is supported by a figure of

a Sphinx. The heads of both figures are wanting of *Mytilene.*

Marble; height, 11 inches; width, 10½ inches. Conze, *Lesbos*, p. 10, Note 3, No. 3.

728. Relief with banquet and serpent. A figure, apparently that of a man, reclines on a couch. He has long hair, and a closely-fitting chiton, and holds a cup in his left hand. Before him is a table with food, towards which he extends his right hand. A woman is seated on the foot of the couch, and gives drink from a bowl to a serpent. On the right a boy has drawn wine from a crater with a jug, and is offering a bowl to the reclining figure. Behind is a stair-like series of shelves, on which stand several vessels. On the left a woman raises her right hand with a gesture as of adoration. Above, a horse's head is seen looking through an opening The relief is bounded by two Ionic columns surmounted by a flat arch.—*Naucratis. Presented by the Egypt Exploration Fund*, 1886.

Limestone, with traces of red paint; height, 1 foot 3 inches width 1 foot 8½ inches. Gardner, *Naukratis*, II., p. 22.

729. Fragment of relief, with banquet and serpent. The fragment contains the upper part of a male figure, wearing a polos, reclining on a couch, holding a cup in the left hand, and having a table before him. A snake is coiled about one leg of the table.—*Mytilene.*

Marble; height, 1 foot ¾ inch; width, 7 inches. Conze, *Lesbos*, p. 10, Note 3, No. 2.

730. Fragment of relief, with banquet. A male figure reclines on a couch. Before him is a table with food. He has a rhyton in his right hand and a cup in his left hand.

Marble; height, 11 inches; width, 10 inches.

731. Fragment of relief with banquet. A male figure reclines on a couch between two columns, with a bowl in his right

hand. A table with cups stands before the couch.—*Thasos. Strangford Coll.*

Marble; height, 9 inches; width, 1 foot 2 inches.

732. Fragment of relief with banquet. A male figure, whose legs alone are preserved, reclines on a couch. Before him is a table with food. A woman, whose lower limbs are alone preserved, is seated on a chair at the foot of the couch. A small draped figure of a youth is on the right, and there are remains of the figure of a girl on the left.

Marble; height, 1 foot 7 inches; width, 2 feet 6 inches.

733. Relief with banquet. A man, bearded, reclines on a couch, and holds up a rhyton in his right hand. Before him is a table with food. A woman is seated on the couch, and raises with the left hand a fold of her peplos. On the left a boy draws wine from a large crater. The head of a horse is seen at an opening. A round shield hangs on the wall. The relief is bounded by two pilasters and an entablature.—*Excavated by Mr. Wood at Ephesus.*

Ephesian marble; height, 1 foot 7½ inches; width, 2 feet 2½ inches.

734. Relief with banquet. A portrait figure of an old man, whose head is bound with a taenia, reclines on a couch with a two-handled cup in his left hand. Before him is a table with pomegranate fruits and other food. A portrait figure of a woman is seated near the foot of the couch, with her left hand raised to her veil. A boy in a short tunic stands on the right, and holds a kyathos for drawing wine; a rhyton and a vase are seen above his head. A girl kneels on the left below the seat of the woman; a dog lies between the legs of the table.—*Townley Coll.*

Greek marble; high relief. The upper part is wanting. Height 1 foot 8½ inches; width, 1 foot 6 inches. *Mus. Marbles, X.*, pl. 49, fig. 2.

735. Relief with banquet. A male figure reclines on a couch, before which is a table with provisions. A woman is seated on a stool at the foot of the couch with her hand raised to her chin.

Inscribed: ....νου χαῖρε.—*Cyzicus. Presented by A. van Branteghem, Esq.*, 1890.

Marble; height, 10½ inches; width, 9½ inches. *Rev. Arch.*, 1891, p. 12, No. 4.

736. Relief with banquet. Three elderly male figures recline on a long couch, wearing diadems and holding large bowls in their left hands. Before them is a table with two large pomegranates and a basket of fruit. At each end of the couch is a seated woman. The head is lost of the woman on the left. At the left angle in low relief is a diminutive figure of a girl, with a basket (*calathos*); at the right angle is a diminutive figure of a boy, with a crater. The relief is bounded by pilasters and an entablature. Below is the hull of a vessel in low relief, and the metrical epitaph of Dionysodoros, son of Pytheas.

Διονυσοδώρου τοῦ Πυθέου.

α. Διονυσόδωρε, χαῖρε· β. καὶ σύ γε, ὦ φίλε,
τὸ νῦν ἔχ[ον γ]είνωσκέ με ὧδε κείμενον,
καλὸν καὶ ἀγαθὸν καὶ καλῶς ἐζωκότα,
Λ]ιμναγενῆ γεγονότα, πᾶσι προσφιλ[ῆ.

—*Brought from Cyzicus, in* 1830, *by H.M.S. Blonde. Found in* 1880 *in a store at Portsmouth.*

Bluish Greek marble; height, 2 feet 5½ inches; width, 2 feet 8 inches. *C.I.G.*, 3684; Kaibel, 245; Wolters, *Rhein. Mus. N.F.* 1886, p. 346.

737. Late relief with banquet. A man and woman recline on a couch. Before them is a table with food. The man puts his right arm round the neck of the woman, who appears to be holding a cup, or a wreath. On the left a woman is seated on a stool; beneath the couch are a child

and a girl (the upper part alone seen), who holds a dish. The relief is bounded by two Doric columns and a pediment. The monument was erected by one Alexander for his mother, his wife Philippa, and himself. Penalties are prescribed for persons violating the tomb.

Inscribed: Ἀλέξανδρος Ἀλεξάνδρου Βειθυνιὲὺ[ς] καὶ Νεικομηδεὺς ζῶν ἑαυτῷ κατεσκεύασ[α] τὸ μνημεῖον καὶ τῇ μητρί μου καὶ τῇ συμβίῳ Φιλίππᾳ Ποντιανοῦ. καὶ βούλομε μετὰ τὸ τεθῆναι ἡμᾶς εἰς τὴν καμάραν μηδένα ἕτερον ἀνοῖξε· εἰ δὲ παρὰ ταῦτα ποιήσει δώσει ἰς τὸν φίσκον δην. $\beta\overline{\phi}$ καὶ ἰς τὴν πόλιν δην. $\beta\overline{\phi}$. χαίρετε.—*Smyrna. Presented by M. Duane and T. Tyrwhitt, Esqs.*, 1772.

Marble; height, 2 feet 9 inches; width, 1 foot 8 inches. *Archaeologia*, III., pl. 11, fig. 3; *C.I.G.*, 3265; Pervanoglu, *Familienmahl*, p. 45, No. 180.

738. Sepulchral relief. Two men recline on a couch; a woman is seated on a stool at the head of the couch. The inscribed metrical epitaph, in which one Cassiodoros relates his death at the age of twenty-four, has no appropriateness to the relief.

Νυμφιδίου θαλάμοιο λιπὼν δυσπενθέα κόσμον
καὶ γονέων οἰκ[τ]ρῶν δακρυόεντα δόμον
κεῖμαι ἐς [αὐ]χμηροὺς καὶ ἀλαμπέας Ἄΐδος εὐνὰς
εἴκοσ[ι τ]έσσαρ' ἔχων Κασσιόδωρος ἔτη·
ἀπ[ροι]δὴς νοῦσ[ό]ς με συνήρπασε· μουνοέτι[ν δὲ
ν]ηπ[ί]αχον κούρην λίπω ὑπ' ἠέλιον.—*Antioch?*

Marble; height, 1 foot 8 inches; width, 1 foot 3 inches. Drummond's *Travels* (1754), pl. facing p. 229, fig. 15 (very rudely drawn), and p. 237; *C.I.G.*, 4466; Kaibel, 431. In Drummond's time the stone was "in the Library of the right worshipful the Levant Company" at Aleppo.

739. Stelè with reliefs in two panels. In the upper panel is a figure on a couch holding a bunch of grapes. The upper

part of the figure is wanting. Before the couch are a table with food and three attendant male figures.

In the lower panel is a woman seated with a boy standing beside her. Most of these two figures is wanting. In front are two warriors standing, with shields and spears. —*Kertch.*

Limestone; height, 3 feet; width, 1 foot 9 inches. For the collection of sculptures from Kertch, see above, p. 8.

740. Relief with banquet. A draped figure, now for the most part lost, reclines on a very lofty couch, holding a two-handled cup in the left hand. On the left are the knees and legs of a woman seated on a lofty throne, with an arm supported by a series of arches. Before the couch is a table with vessels of wine. A boy stands on a stool, and holds a jug in his hands. On the right is an attendant. On the left is a female figure holding a vase, and a smaller figure.

Inscribed: . . . δε υἱὲ Ἀνδρονε[ίκ]ου χαῖρε. Hail! . . . son of Andronicos.—*Kertch.*

Limestone; height, 2 feet 7 inches; width, 2 feet 7 inches. *Greek Inscriptions in Brit. Mus.*, CLXXXII.; Latyschev, II., 212.

741. Lower part of relief with banquet, of very rude style. A male figure reclines to the right on a couch, holding a two-handled cup in the right hand. Before him is a table, with vessels of wine. At the end of the couch a woman is seated, enthroned, holding a veil with her left hand. A boy with an oinochoè stands on the right by the table. A girl with a pyxis stands on the left behind the throne. There are remains of pilasters. Inscribed: Ἰσιγόνη γυνὴ Ἡρακλίδου χαῖρε. Ἡρακλείδη γ(υνὴ) $\overline{\beta}$ χαῖρε.—*Kertch.*

Limestone; height, 2 feet 8 inches; width, 2 feet 4½ inches. *Greek Inscriptions in Brit. Mus.*, CXCI.; Latyschev, II., 96.

742. Sepulchral monument with a banquet relief of very rude style, contained in a lunette above the inscribed panel. A male figure reclines on a couch, with a cup in his right hand, with an uncertain object near the cup, which may perhaps be intended to represent the snake. A table stands before the couch with food. A woman sits on a stool at the foot of the couch, and holds her veil with her left hand. A small figure of a boy is at the head of the couch. On each side of the inscribed panel is a vine branch with grapes; above are a pine cone and two lions' heads to the front in high relief. Below are the remains of a relief with a mounted horseman. On the right and left edges of the relief are snakes. The inscription states that the monument is erected by Timocrates for his wife, his son, and himself.—*Tomis.*

Limestone; height, 6 feet 11 inches; width, 2 feet 8½ inches. *Greek Inscriptions in Brit. Mus.*, CLXXVII.

743. Sepulchral monument with a banquet relief of the rudest style. Two male figures, one being bearded, recline on a couch, holding cups in their left hands. Before them is a table with food; beside it a boy with a cup and oinochoè (?), and a girl with a phialè. A woman is seated on a chair by the head of the couch, with the right hand raised to her chin. A vine branch with grapes runs round the relief and the inscribed panel. A Latin inscription states that the monument was erected in memory of a girl, Ulpia Aurelia Valeria. —*Kertch.*

Limestone; height, 7 feet 1 inch; width, 3 feet.

744. Late sepulchral relief. A man reclines on a couch. A woman stands at the foot of the couch. The relief is contained in an arch-shaped field below a pediment. Inscribed, ΛΥΤΕ. . . .—*Obtained by the Euphrates Expedition*

(1835–1837) *and presented by Sir J. C. Hobhouse, President of the Board of Control.*

Marble; height, 2 feet; width, 1 foot 3 inches.

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745. Sepulchral relief, with a man seated, and a man standing holding a scroll in his left hand. The two figures probably joined their right hands. In the right and left angles are diminutive figures. On the right is a horse's head. A tree with a snake is seen above a wall in the background. The relief is surmounted by an entablature.

Inscribed with the metrical epitaph:

Οὔπω] νυμφιδίων κραδίῃ πεπληθότα λέκτρων
Δίφι]λον αἰακτῷ τῷδ' ὑπένασσε τάφῳ
γνωτόν] τε γνωτή τε παναιδοίη⟨ι⟩ Στρατονίκη
ᾧ κ]αὶ Ἀλέξανδρον κοῦρον ὁμηγενέα,
ἀστ]οῖς καὶ ξείνοισι προσηνέας, ἐσθλὰ μὲν εἰπεῖν
ἐσθ]λὰ δὲ καὶ ῥέξαι πάντας ἐπισταμένους·
Μαιο]γενές, σὺ δὲ παῖδας ἐν ἡρῴεσσι φυλάσσοις
εὐσεβέ]ων αἰεὶ χῶρον ἐπερχόμενος.

This sculpture, and the following, No. 746, have been placed here, though they do not include the banquet, because they have some details, such as the serpent and the horse's head, similar to those on the banquet reliefs.—*Ephesus. Excavated by Mr. Wood, between the Magnesian Gate and the Temple of Artemis.*

Ephesian marble; height, 3 feet; width, 1 foot 7½ inches. Wood, *Ephesus*, p. 123; *Greek Inscriptions in Brit. Mus.*, DCXXV*a*.

746. A boy, Serapion, stands between two figures, probably those of his father and mother. All three are closely wrapped in himatia. Behind is a tree, about which is a

serpent; a bird sits on a branch. The relief is bounded by pilasters, a circular arch with rosettes in the spandrels, and a pediment.

Inscribed: Σεραπίων, χρῆστε καὶ ἄλυπε χαῖρε.

Greek marble; height, 3 feet 2 inches; width, 1 foot 8¼ inches. This stone was formerly at Venice, and afterwards in London, "apud Dodd chemicum." Boeckh, *C.I.G.*, 6990.

RELIEFS WITH RIDER AND HORSE, HEROIFIED.

In the following reliefs the deceased person is heroified, and represented as receiving libations or worship. The sepulchral serpent is frequently introduced. For a discussion of the type, see above, p. 301.

750. Sepulchral relief of a warrior. In the centre of the relief is a bearded male figure, heavily armed. He wears a helmet, cuirass, and greaves, and has a spear in his left hand. He stands near a trophy which consists of a helmet, cuirass, and greaves attached to the trunk of a tree. On the left side of the trophy stands a female figure, pouring a libation from a jug into a cup. A serpent, coiled about the trophy, drinks from the cup. On the right of the relief is the forepart of the warrior's horse and the head of a groom. The relief is bounded by two pilasters and an architrave.

The inscription on the upper and lower edges contains a list of names of men in the dative case, with their cities added. The persons commemorated belonged to various parts of the Peloponnesus, Northern Greece, Thrace and Macedonia. From the position of the inscription, it is plain that it is independent of the relief, and probably it is earlier.—*Brought from Greece by Mr. Topham,*

1725; *Presented by Sir Joseph Banks and the Hon. A. C. Fraser*, 1780.

Greek marble; height, 2 feet 1⅞ inch; width, 3 feet 8½ inches. *Mus. Marbles*, II., pl. 41; Ellis, *Townley Gallery*, II., p. 157; Jahn, *De Ant. Minervae Simulacris*, p 23, pl. 3, fig. 1; *C.I.G.*, 1936; Wolters, 437.

751. Mutilated relief. A horseman is mounted, to the right. He has an elaborate skin saddle-cloth, terminating with an animal's head before the horse. Behind on the left is an attendant with a tunic worn over one shoulder (*heteromaschalos*), and with a shield. On the right are an altar and a tree, about which a serpent is entwined. An uncertain object is seen in the upper left corner of the relief. The relief is very high. The horse originally had reins of bronze.

Marble; height, 3 feet; width, 3 feet.

752. Fragment of sepulchral relief? A figure was represented leading a horse to the right. Only one hand and foot, and parts of the horse remain. Before it stand three male figures on a smaller scale, each figure raising the right hand, making a gesture as of adoration. The relief was bounded by pilasters and an entablature.—*Blayds Coll.*

White marble; height, 1 foot 1 inch; width, 1 foot 1 inch.

753. Sepulchral relief. A youth rides on a horse, to the right, wearing a short tunic and cloak. He approaches a female figure, of a larger scale, who wears a long chiton and himation. She has an oinochoè in the right hand and a phialè in the left hand. Behind her is a bearded figure on a smaller scale with the right hand raised as in adoration.—*Aphanda, Rhodes.*

Marble; height, 1 foot 5 inches; width, 2 feet. *Arch. Anzeiger*, 1854, p. 485, No. 8; *Athenische Mittheilungen*, VIII., p. 370.

754. Fragment of a sepulchral relief, of a late period. A mounted horseman advances to a flaming altar. On the right of the altar is a pine tree, about which a snake is coiled. Only the head and forelegs of the horse, and the left hand of the horseman is preserved. The hand holds a double-headed axe. A dog stands below the horse.—*Ephesus. J. T. Wood.*

Ephesian marble; height, 1 foot 4½ inches; width, 8 inches. The figure with the double-headed axe resembles that of the so-called θεὸς σάζων on late reliefs from Asia Minor (*Journ. of Hellen. Studies*, VIII., p. 235; Roscher, *Lexicon*, p. 2564).

755. Fragment of a sepulchral relief of a late period. A mounted horseman with a chiton and a cloak flying behind him stands on the left of an altar, at which a draped youth makes a libation. On the right is a tree about which a snake is coiled. The left side of the relief is wanting.—*Ephesus. J. T. Wood.*

Ephesian marble; height, 1 foot 2 inches; width, 1 foot 5 inches.

756. Fragment of a sepulchral relief, with a figure of a mounted horseman wearing a chiton and cloak. The head of the rider, and the head and hind-part of the horse are wanting.—*Ephesus. J. T. Wood.*

Ephesian marble; height, 10 inches; width, 6½ inches.

757. Mounted horseman to the right. Before him stands a figure making a gesture of adoration. Above is a pediment, with rosettes. The relief is in very late rude style. Inscribed: Ἡζοῦς Ἀπολλ[ωνί]δου τοῖς παράγ[ου]σιν χαίρειν. —*From Phanagoria.*

Limestone; height, 2 feet 4½ inches; width, 1 foot 2 inches. *C.I.G.*, 2129; *Greek Inscriptions in Brit. Mus.*, CCVI.; Latyschev, II., 378.

CASTS OF LYCIAN SEPULCHRAL RELIEFS.

The following casts are derived from Lycian rock-cut tombs, discovered by Sir C. Fellows. Tombs of the normal type have a facade with architecture imitating wooden construction. Behind the facade is a vestibule, or portico, often adorned with reliefs on each side. At the back is the door of the actual sepulchral chamber. Nos. 760–764 are derived from tombs of this type.

760. Cast of relief from the east or left side of the portico of a rock-cut tomb. Bellerophon mounted on Pegasos appears to be thrusting as with a spear at the Chimaera which is roughly indicated in the right-hand lower corner of the relief. Pegasos has the mane tied in a topknot between the ears, as in the relief from Xanthos, No. 86. The cast is painted in imitation of the original.—*Tlos.*

Height, 3 feet 6½ inches; width, 3 feet 7¾ inches. Fellows, *Lycia*, p. 136 and plate. For general view of the tomb, see Benndorf, *Reisen in Lykien*, I., p. 139, and pl. 42 (on the right).

761–4. Casts of reliefs from the sides of the portico of a rock-cut tomb at *Pinara*. The outside of the tomb has an elaborate facade with sculptured pediment, frieze, and other ornaments. (For general view, see Fellows, *Lycia*, pl. facing p. 141, and Benndorf, *Reisen in Lykien*, I., pl. 19.) Within the portico, on each side, projecting beam ends divide the sculpture into two panels. Each of the four reliefs represents a view of a Lycian city, but there is no proof that they are four different views of the city of Pinara, as Fellows thought (*Lycia*, p. 141).

761. Cast of the upper relief on the left or west side of the portico. View of part of a city on a hill, with castellated walls. Within are towers, with windows

and connected by a wall, on which is a relief of three male figures.

Height, 3 feet ½ inch; width, 4 feet 2½ inches.

762. Cast of the lower relief on the left or west side of the portico. View of part of a city on a hill with castellated walls and turrets, a large pylon (?) and several tombs of forms well known in Lycia. In the lower wall is a relief, with a draped and bearded man leaning on a staff and addressing a smaller figure. For the triangular arch openings in the wall, compare Dodwell, *Pelasgic Remains*, pl. 27, view of walls of a city near Mesolonghi.

Height, 2 feet 10 inches; width, 4 feet 2½ inches.

763. Cast of the upper relief on the right or east side of the portico. View of part of a city on a hill with castellated walls and turrets. A figure, apparently intended to represent a living man, and not a sculpture, as on the other reliefs, lifts his hand near one of the towers.

Height, 3 feet 2 inches; width, 4 feet ½ inch.

764. Cast of the lower relief on the right or east side of the portico. View of part of a city with castellated walls and turrets, built on natural rocks. On the right is a large structure resembling a tomb. On the left is a staircase, leading up to a door in a turret.

Height, 2 feet 10 inches; width, 4 feet ½ inch. The four reliefs are engraved, Fellows, *Lycia*, pl. facing p. 142; Benndorf, *Reisen in Lykien*, I., p. 54; *Synopsis*, *Lycian Room*, Nos. 148, 149.

765, 766. The following casts are from a portion of the sculptures decorating a tomb, discovered by Sir C. Fellows, at *Cadyanda*. The tomb is cut out of a large piece of detached rock, and in type somewhat resembles the large Lycian tombs in the British Museum, or the tomb of Xanthos, shown in the background of pl. iii., the principal

difference being in the treatment of the roof. At the end of the tomb are two doors. One door is filled with an immovable panel, with a figure of a draped bearded man holding an oinochoè, and inscribed Σάλας, and in Lycian *zzala*. The second door is believed to have been fitted with a panel, having the wife of Salas in relief. (Fellows, *Lycia*, p. 117.) The reliefs, of which casts are preserved in the British Museum, formed a frieze immediately below the cornice on each side of the tomb. Below this frieze on each side was a combat of warriors on a larger scale.

Fellows, *Lycia*, p. 116; Petersen, *Reisen in Lykien*, II., p. 193. Views and plans of the tomb are included in the Scharf portfolio of drawings in the British Museum.

765. Cast of a portion of the relief on the south side of the tomb at *Cadyanda*.

At the left end of the relief a girl draped in plain long chiton with sleeves, and a cap with tassel, stands to the right holding an aryballos and alabastron. On the left of the principal relief is a group of four figures playing with knuckle-bones. In front are a girl seated and a girl kneeling, both closely draped and having long hair. Behind are a youth standing, wrapped in a mantle, and a woman who holds an aryballos in her left hand and wears her mantle over her head. All the figures make animated gestures. Near the head of the youth is the inscription Μέσος. Next on the right is a woman seated, holding a boy in her hands, and wearing her mantle over her head. Behind her is a female figure, much mutilated, standing to the left with her right hand under her chin. The remainder of the relief, which is not represented by a cast, appears to have contained either a sacrificial group (Scharf), or warriors (Petersen, *Reisen in Lykien*, ii., p. 193).

Height, 2 feet ⅝ inch; length, 4 feet 2 inches. Fellows, *Lycia*, frontispiece, and pl. facing p. 116; *Synopsis*, *Lycian Room*, No. 151; Petersen, *Reisen in Lykien*, II., p. 194, fig. 84.

766. Cast of the relief on the north side of the tomb at *Cadyanda*. This relief which is much mutilated, appears to contain a banquet scene, with four couches, each having two persons reclining and several attendant figures. Two attendants stand near the first couch on the left. One has a wreath in the right hand. Near him is the inscription . . .A. . . .A. A smaller figure plays on the flute. On the first couch are remains of a figure seated, nearly erect, and of a figure lying with his head resting on his left hand and having a bowl in his right hand. A portion of the original sculpture is here inserted in the cast. Above is the inscription . . . *εασοβ* (?), and below is the bilingual inscription *edazzala* Εἰδασσάλας. The next group is obscure, but appears to consist of a figure seated, with the right hand stretched out, so as to be seen above the head of the figure last described, and a figure holding a child which stretches out its arms to a figure on the right. Below the first of these two figures is the bilingual inscription *mezo* Μέσος. On the left of the second of the two figures is the bilingual inscription *zzala* Σάλας, the Lycian being also repeated below, *zzal(a)*. We must, therefore, suppose this figure to be Salas, the owner of the tomb. The child is named *horlar* (?) On the next couch is a draped figure reclining on the left elbow, and holding out his right hand to the child. Near this figure is the inscription ΣIPO (?), and below it, remains of an illegible inscription. Next on the right is a small draped female figure, seated on a chair, with the hands stretched out. Behind her is a larger figure standing, with the bilingual inscription. . . *katamna* Ἑκατόμνας. On the third couch are two men reclining. Above the first is the inscription Κπάραμ[ος], and below [*k*]*pparama*. Below the second is the bilingual inscription *mola* Μόλος (?). Below the couch is a dog. On the fourth couch are also two men reclining. Above the first is the inscription Σέσκως, and below re-

mains of the corresponding Lycian inscription *ze...wwa*. Below the second is a bilingual inscription, in which only the Greek name, Κενδύομις, is legible. A dog stands below the couch.

At the right end of the relief, corresponding to the figure at the left end of the north side, is a nude male figure dancing, with the bilingual inscription *ãkatam[n]a* Ἑκατόμνας.

Height, 2 feet 1 inch; length, 8 feet 8 inches. Fellows, *Lycia*, pl. facing p. 116 (very inaccurate); *C.I.G.*, 4225; *Synopsis, Lycian Room*, No. 152; Petersen, *Reisen in Lykien*, II., p. 193.

VOTIVE RELIEFS.

For an account of Greek votive reliefs, of the occasions on which they were dedicated and of the objects represented, see above, p. 302.

770. Fragment of relief. Zeus, wearing a mantle, is seated on a stool (*diphros*). His left arm is raised, as if resting on a sceptre. The right hand is extended. Near him is Hera, standing, with her right arm across her breast and her left hand raised to her veil. The relief which is only complete at the right side, was bounded by pilasters and an architrave. The missing part may have contained the figures of suppliants.—*Athens (?). Elgin Coll.*

Pentelic marble; height, 1 foot 7 inches; width, 1 foot 2 inches. *Synopsis*, No. 376 (227); *Mus. Marbles*, IX., pl. 37, fig. 2; cf. Schöne, *Griechische Reliefs*, pl. 25, figs. 104, 105.

771. Relief from the upper part of an inscribed stelè. Athenè, standing on the right of the scene, places with her right hand a wreath on the head of a male figure less in stature. On the left is a draped female figure holding out in her right hand a wreath or a cup. The left hand of this figure is raised to the level of the top of her head,

as if resting on a staff. She wears a long chiton, over which is a diploïdion reaching nearly to the knees. A short mantle hangs on her left arm. Athenè is clad in a long chiton with diploïdion; her left hand rests on the edge of her shield at her side.

From a comparison of this relief, with other similar compositions from Athens, it is probable that it is the heading broken off from an honorary decree of the Athenian people by which a crown was conferred on some city or individual for services. (Compare above, p. 303; Schöne, *Griech. Reliefs*, pl. 16, fig. 75, p. 41; and the fragment, No. 772.)

The figure of Athenè here as on many other reliefs is in its general outlines copied from the Athenè Parthenos of Pheidias. (Compare Michaelis, pl. 15, figs. 6–17.)—*Athens (?). Elgin Coll.*

Pentelic marble; height, 11 inches; width, 1 foot 4½ inches. *Mus. Marbles*, IX., pl. 35, fig. 4; *Synopsis*, No. 375 (82); *Elgin Room Guide*, Part II., No. F. 4.

772. Fragment of relief from the upper part of an inscribed stelè. Athenè stands on the right; with her right hand she places a crown on the head of a youth, who stands facing her on the left. He is clad in a mantle. Athenè wears a crested helmet and a long chiton, over which is a diploïdion; on her breast is the aegis; her left hand holds her shield which rests on the ground on its edge. The relief was bounded by pilasters and a pediment. It is probable that originally a third figure balanced the figure of Athenè, as in the preceding relief, No. 771.

This figure of Athenè, like the preceding, is in its general outlines copied from the Athenè Parthenos of Pheidias.—*Athens (?). Elgin Coll.*

Pentelic marble; height, 1 foot 4 inches; width, 9½ inches. *Mus. Marbles*, IX., pl. 36, fig. 1; *Synopsis*, No. 371 (89); *Elgin Room Guide*, Part II., No. F. 5. For similar subjects, see Schöne, *Griech. Reliefs*, pl. 22, No. 96; Wolters, Nos. 1157–1181.

773. Part of a relief, from the upper part of an inscribed stelè. Athenè stands on the left, and with her right hand she crowns a draped male figure, apparently a bearded man, who raises his right arm as if in adoration. Athenè wears a helmet and chiton with diploïdion, and places her left hand on her shield, of which the inner side is shown. The spear of Athenè rests against her left shoulder, with its end on the ground inside the shield. The relief is bounded by pilasters, with entablature and roof-tiles. The figure of Athenè (like Nos. 771, 772) is roughly copied from the Athenè Parthenos of Pheidias.

Pentelic marble; height, 1 foot 6 inches; width, 9¾ inches.

774. Relief: Apollo receiving a libation from Victory. Apollo wears the dress of a Kitharoedos, namely, a long chiton with sleeves, over which is a diploïdion girt at the waist; a mantle hangs from his left shoulder; his long hair is looped up in a broad plait behind, under a diadem; a single long plait falls over each ear; he holds out a bowl with his right hand, while his left strikes his lyre, which is supported by a broad band passing over the left wrist; from the lyre hang two ends of ribbons; he wears armlets and sandals. The Victory is clad in a long chiton, over which is a diploïdion girt at the waist; she wears bracelets and armlets. Both figures stand with the heels raised from the ground: at the side of the Victory is a circular altar, on which is sculptured in relief a winged female figure between two festoons. This subject occurs on several other reliefs in marble, for one of which see below, No. 775, and also on a terracotta relief in the British Museum. (For a list, see Welcker, *Alte Denkmaeler*, ii., p. 37.) All these sculptures exhibit the same peculiar style of affected archaism, known as archaistic. On a comparison of the reliefs in which

this subject occurs, it will be seen that the one here described is part of a larger composition in which Leto and Artemis follow behind Apollo, and a temple is introduced in the background; a tripod, a statue on a pedestal, the *omphalos*, a plane tree, and the Horae on the altar also occur as accessories. It seems probable that these reliefs are votive, and that in selecting as their subject the victory of Apollo in a musical contest, the dedicator indirectly commemorated his own triumph in a similar exercise of skill.—*Hamilton Coll.*, 1772.

Marble; height, 2 feet 1 inch; width, 2 feet 1 inch. Restored: the greater part of the body of Apollo, lower part of body of Victory, column on left, and lower part of column on right. The parts restored have been copied from more perfect marbles in the Villa Albani. *Mus. Marbles*, II., pl. 13; Ellis, *Townley Gallery*, II., p. 113; *Guide to Graeco-Roman Sculptures*, I., No. 169; Wolters, No. 427; Welcker, *Alte Denkmaeler*, II., p. 41.

775. Fragment of a relief which probably commemorates a musical or dramatic victory. Two draped female figures move to the right: the foremost of these (Artemis) holds out in both hands a lighted torch; she also has a quiver with a bow projecting from it, behind her shoulder. The second figure, who is probably Leto, holds in her left hand a sceptre, the head of which is formed by a pomegranate flower. The drapery of both figures is arranged in the archaistic style. Both figures wear a long chiton with sleeves, over which is a long full garment reaching nearly to the feet; over this again is a diploïdion girt at the waist. A mantle falls from the left shoulder of Artemis, floating to below her knees; her companion with her right hand draws forward over her right shoulder the edge of a mantle, the other end of which falls over her left arm. The heads of both figures are encircled by a diadem, from beneath which two long plaits of hair fall on each shoulder.

These figures are moving beside a plain wall, beyond which is shown a Corinthian temple; the tiles of the roof with the ornamental fronts of the covering tiles are represented, but in incorrect perspective: on the extreme left of the scene is a tripod standing on a polygonal pedestal which forms the termination of the wall.

In order to understand the subject of this fragment, it must be compared with similar reliefs in which the remainder of the original composition has been preserved. (See above, No. 775.) We may assume that the fragment here described, when complete, had on the right a figure of Apollo Kitharoedos leading the procession, and holding out a bowl to receive a libation from a Victory. The temple represented in these reliefs may be that of Apollo at Delphi.—*Elgin Coll.*

Pentelic marble; height, 2 feet 4 inches; width, 1 foot 9 inches. *Mus. Marbles*, IX., pl. 36, fig. 2; *Guide to Elgin Room*, Part II., No. F. 2; Welcker, *Alte Denkmaeler*, II., p. 40.

776. Votive relief representing an offering to Apollo. On the right, the god is seated on the *omphalos*, holding up his right hand. The object held up in this hand has been broken away. A mantle is wrapped round his body, and he wears sandals. On the left are three mortals, clad in Roman military armour, who appear to be approaching as if to consult the Oracle of Apollo, and who, from the difference of stature, are probably a father and two sons. Between them and the god are two female figures, of colossal proportions, who stand to the front, their heads turned towards Apollo. Each wears a diadem, and the figure on the left holds a box containing incense in her left hand. These two figures are thought to be Leto and Artemis, whose worship was associated with that of Apollo. The relief is bounded by two pilasters surmounted by an entablature. On the base are the remains

of a dedication to Apollo, in elegiac verse, which has been restored as follows, by Koehler:

Σ[οὶ] Χάρ[μος, βα]σιλεῦ Παιάν, ἑκατηβόλ' Ἄπολ[λον],
Ἵππο[κράτους δῶρον] π[αῖ]ς ἀνέθηκε τόδε.—*Townley Coll.*

Pentelic marble; height, 1 foot 7¾ inches; width, 2 feet 8 inches. Presented by the Duke of Bedford to Mr. Townley, in 1805. *Mus. Marbles*, II., pl. 5; Ellis, *Townley Gallery*, II., p. 135; *Guide to Graeco-Roman Sculptures*, I., No. 200; Wolters, No. 1849; *C.I.G.*, 1946; *C.I.A.*, II., 1527*b*; Kaibel, 799; *Rhein. Mus. N.F.*, 1886, p. 346; Cavaceppi, *Raccolta d'Antiche Statue*, III., pl. 1.

777. Fragment of votive relief dedicated by Asclepiodotos to Apollo Tadokomeites. The upper part is missing. On the right is the figure on a colossal scale of Apollo Kitharoedos, preserved only from the knees downwards. On the left a draped male figure kneels by an altar, holding a ram, and having a knife in the right hand. Behind the altar is a tree. On the left of the relief, a male figure, whose head is wanting, stands holding a conical object in his right hand.

Inscribed: Ἀσκληπιόδοτος Διφίλου Ἀπόλλωνι Ταδοκωμείτῃ εὐχήν.—*Cyzicus. Presented by A. van Branteghem, Esq.*, 1890.

Marble; height, 1 foot 1 inch; width, 11½ inches. *Rev. Arch.*, 1891, p. 12, No. 3.

778. Fragment of votive relief. Artemis stands with the right arm on her right thigh, and leaning on what appears to be a torch. She wears a huntress dress, with short chiton, and has a hound standing beside her. On the right is an altar at which a male worshipper appears to be making an offering. On the extreme right is the hand and drapery of a female figure making a gesture of adoration.—*Ephesus. J. T. Wood.*

Ephesian marble; height, 1 foot 1 inch; width, 9 inches.

779. Fragment of relief, including the upper part of a standing figure of Artemis, from the middle of the thighs. At

her left side was a stag, of which the head alone remains. In the centre is a female figure with the right arm extended. On the right is a female worshipper of smaller stature, who has the right hand raised, making a gesture of adoration. Around the relief is a rudely cut rocky background.

Greek marble; height, 1 foot 1½ inches; width, 1 foot.

780. Votive relief (?). Two youths on horseback, probably the Dioscuri, though the conical cap, *pileus*, by which they are distinguished is wanting. Each wears a chiton and chlamys. They are beardless; their hair is short and bound with a diadem; the bridles have been painted in red, which is still faintly visible on the marble. The horses are small and compact, like those on the frieze of Parthenon, and have hogged manes.—*Purchased from Sir W. Hamilton*, 1772.

Marble; height, 1 foot 5½ inches; length, 1 foot 9¼ inches. *Mus. Marbles*, II., pl. 11; Ellis, *Townley Gallery*, II., p. 111; *Guide to Graeco-Roman Sculptures*, Part I., No. 153.

781. Votive relief. Two youthful male figures, perhaps the Dioscuri, stand to the front, having an altar between them. One is nude, and the other only has drapery on the left arm. They have spears in their left hands. One appears to be holding an oinochoè in his right hand, and the other a phialè. They stand between two Ionic columns, surmounted by an entablature, with antefixal tiles, and festoons of rosettes above.

Marble; height, 1 foot 6½ inches; width, 1 foot 2¾ inches.

782. Votive tablet with relief representing Kybelè seated. She wears a polos, and has a tympanum in the left hand, and has a lion by her left side. With the right hand she holds a phialè over an altar; on the left of the altar is a

male worshipper standing.—*Cyzicus. Presented by A. van Branteghem, Esq.*

Marble; height, 7 inches; width, 4 inches. *Rev. Arch.*, 1891, p. 12 No. 6.

783. Votive relief. Kybelè seated within a distylè temple. On her head is a calathos; a long tress of hair falls on each shoulder; she wears a long chiton with sleeves and girt at the waist, and a mantle. In her right hand she holds a bowl; at her right side is a lion; her left hand is advanced as if it had held a sceptre, probably of metal, which is now wanting. On each side of the base of the calathos is a hole, probably for the attachment of a metal wreath.—*Elgin Coll.*

Greek marble; height, 1 foot 3 inches; width, 9 inches. *Mus. Marbles*, IX., pl. 35, fig. 2; *Synopsis*, No. 293 (97); *Guide to Elgin Room*, Part II., No. F. 7.

784. Votive relief. Kybelè seated, with a recumbent lion in her lap, its head to the left. In her right hand she has a bowl; in her left she holds some object, the form of which cannot be made out. She wears a long chiton, girt at the waist, and a mantle. Her head is broken off; on each side of her neck a long tress falls on her shoulder. Sculpture late and rough. — *Presented by J. P. Gandy Deering, Esq.*, 1820.

Greek marble; height, 11 inches; width, 10½ inches. *Synopsis*, No. 300 (103*).

785. Fragment of a relief, probably votive, containing Hermes, who wears a short chiton, chlamys, and petasos, and holds out a phialè in the right hand. On his left is a female figure, also holding a phialè. On the right, the right arm alone remains of a third figure with a phialè.—*Knidos.*

Marble; height, 1 foot 3 inches width, 1 foot ½ inch.

786. Relief with three figures. On the left is Athenè, having long chiton, peplos, helmet, aegis, spear. Beside her is a seated animal, perhaps a lion. In the centre is Aphroditè (?), wearing long chiton, peplos, and polos. She has a spear in her left hand, and a much mutilated Eros (?) standing by her side. On the right is a figure of the deified Heracles (?), half-draped in mantle and lion's skin, with the club in his left hand and a sceptre or thyrsus in his right hand. He appears to wear the Egyptian crown.—*Presented by H. Gally Knight, Esq.*, 1839.

Parian marble (?); height, 1 foot 1½ inches; width, 1 foot 1¼ inches. Wolters, No. 1845.

787. Fragment of a relief, with a male figure, heavily draped, wearing long chiton and himation, and having long hair falling on the shoulders. The left hand is raised, and there are marks of the attachment of a metal object, perhaps a sceptre or thyrsos. The figure also wore a metal wreath. The relief, which is only complete on the right side, was bounded by pilasters and an entablature.—*Athens (?). Elgin Coll.*

Pentelic marble; height, 2 feet 5 inches; width, 1 foot 7 inches. *Mus. Marbles*, IX., pl. 38, fig. 1; *Synopsis*, No. 176 (107).

788. Fragment of a relief, with a group of gods, viz.: Hermes, with caduceus and petasos; Zeus, with a sceptre; and Kybelè, having a polos and sceptre. Each of the three holds out a bowl in the right hand. On the left, in low relief, is a diminutive figure seated on rocks by a ship; on the right are two warriors, seated, having shields and swords.

Marble; height, 1 foot 4 inches; width, 1 foot 10 inches.

789. Relief, representing offerings to Eileithyia (?). A draped female figure is seated on a chair with foot-stool, turned

to the right. With the left hand she holds a part of her mantle which passes over her head. On the right is a draped woman who approaches, holding a closely-swathed baby on her left arm, and making a gesture with the right hand. A similar figure stands on the right, with a baby on her left arm, and having the right hand raised to her head in a manner expressive of sorrow. Behind the chair is a woman advancing, holding a baby in both arms, and on the left is a woman who carries a dish (?) on her left hand and has a casket hanging from her right hand.

The separate figures would be well suited to a sepulchral relief, on which the seated figure and a figure with a baby might well be represented. The whole composition, however, seems more suitable for a representation of mothers making offerings to some goddess, perhaps Eileithyia.—*From Sigeum in the Troad. Elgin Coll.*

Bluish marble; height, 1 foot 4 inches; length, 5 feet 9 inches; width, 2 feet. The marble was probably the sculptured base of a statue or group. Afterwards it was roughly converted into a water-basin, and in modern times it served as a seat at the right side of the door of a church at Sigeum. The Sigean inscription formed a corresponding seat at the left side of the door. Lady M. Wortley Montagu, *Letter* XLIV. (of July 31, 1718); Chandler, *Travels in Asia Minor* (1775), p. 36; *Antiquities of Ionia*, I., p. i. (The original drawing by Pars is in the Brit. Mus.) Choiseul-Gouffier, *Voyage Pittoresque*, II., pl. 19; *Synopsis*, No. 324 (99); *Mus. Marbles*, IX., pl. 11.

790. Relief: Cyrenè crowned by Libya. This relief represents the nymph Cyrenè in the act of strangling a lion, while, to commemorate this triumph, a crown is held over her head by Libya.

Inscribed: Κυρήνην πολίων μητρόπτολιν ἣν στέφει αὐτὴ
ἠπείρων Λιβύη τρίσσον ἔχουσα κλέος,
ἐνθάδ' ὑπὲρ μελάθροιο λεοντοφόνον θέτο Κάρπος,
εὐξάμενος, μεγάλης σῆμα φιλοξενίης.

The inscription may be thus translated: "Here over the architrave, Karpos, making this dedication, placed Cyrenè, mother of cities, slayer of lions, in token of great hospitality. Libya, who has the glory of being a third continent, herself crowns her."

Cyrenè stands on the left, in attire very like that of Artemis as a huntress. She wears a chiton reaching to the knees, over which is a chlamys, and buskins; her hair is drawn back from her face. Both her arms are locked round the lion's neck. Libya wears a long chiton girt at the waist, and a mantle fastened between the breasts and falling down behind; her hair, bound with a diadem, is arranged over her forehead in long, regular curls, and falls down her neck; at her side is an animal couchant, of which the head is broken off, and which is perhaps a gazelle. The scene takes place on rocky ground. Two vines arch their branches over the group.

According to the legend told by Pindar (*Pyth.* ix. 26) Cyrenè was the daughter of Hypseus, king of the Lapiths in Thessaly, whose flocks she guarded against wild beasts. Apollo, seeing her slaying a lion in the valleys of Pelion, became enamoured of her, and carried her off to the part of Libya which afterwards bore her name. According to another legend (Scholiast on Apoll. Rhod. *Argon.*, ii., 498, &c.), Eurypylos, king of Libya, had promised a portion of his kingdom to the person who would slay a lion then dreaded for his ravages. Cyrenè performed this exploit, and received in reward the promised district. It is probably in connection with this later legend that Libya is introduced crowning Cyrenè in the relief. Aristaeus, a mythic founder of Cyrenè, was the son of Apollo and Cyrenè. The form of the relief suggests that it may have been a metope, and the words ὑπὲρ μελάθροιο in the inscription have therefore been translated "above

the architrave."—*Found outside the Temple of Aphroditè, Cyrenè.*

Marble; height, 3 feet 4 inches; width, 2 feet 3 inches. Smith and Porcher, pl. 76, p. 98; pl. 83, No. 19. R. C. Puckett, *De marmoribus tribus Cyrenaicis;* Bonn, 1868, p. 16, and Plate; *Guide to Graeco-Roman Sculptures*, Part II., No. 129; Overbeck, *Griech. Kunstmythologie*, III., p. 496; *Atlas*, pl. 26, fig. 16; Wolters, No. 1916; Studniczka, *Kyrene*, p. 31. The inscription is given by Kaibel, *add.* 842*a* (in some points incorrectly). For the legends of Cyrenè, see Studniczka, p. 39.

791. Fragment from the right side of a votive relief. Heracles stands, nude, with the lion-skin and club on his left arm. The head and extended right hand are wanting. On the left is a fragment of a draped figure. The relief was contained in pilasters, surmounted by an entablature.

Pentelic marble; height, 2 feet ½ inch; width, 10 inches.

792. Fragment of a votive relief. A beardless male figure stands to the front, with a chlamys on the raised left arm, and with a cup held out in his right hand. On the right is the right arm, and a portion of the skirt of another figure, perhaps female, of equal scale. On the left is the figure, much defaced, of a bearded worshipper.—*Elgin Coll.*

Pentelic marble; height, 1 foot ¼ inch; width, 10 inches. *Synopsis*, No. 361 (84); *Mus. Marbles*, IX., pl. 35, fig. 3.

793. Votive relief to Demeter and Persephonè (?). Two female figures, each wearing a chiton and himation, stand to the front. Between them is the stump of a tree, on which the figure on the right (Persephonè (?)) leans her right elbow.—*Castellani Coll.*

Limestone; height, 1 foot; width, 10¾ inches. Restorations:—Upper part of ground and frame of relief with top of tree and right forearm of Persephonè.

794. Fragment of relief, with the lower part of a draped female figure, standing on a nude prostrate figure of a boy. On the right is a Gryphon and on the left a large serpent.—*From Amphitheatre, Gortyna.*

White marble; height, 1 foot; width, 11¼ inches. The Gryphon and serpent are attributes of Sarapis on a relief at Andriakè in Lycia. Petersen, *Reisen in Lykien*, II., p. 42, fig. 31.

795. Left side of votive tablet, on which is sculptured a female figure standing to the front, holding a bowl in her right hand: her head and left arm from above the elbow are broken away. Some vertical object, perhaps a censer, similar to that held by figure No. 56 in the eastern frieze of the Parthenon, or perhaps a fold of her mantle, is sculptured on the right.—*Athens. Inwood Coll.*

Pentelic marble; height, 7¾ inches; width, 6 inches. *Elgin Room Guide*, Part II., No. F. 12.

796. Fragment of relief, containing a part of a half-draped bearded man, standing as if leaning on a staff, to the right, holding what appears to be a flower in his right hand; and also part of the figure of a woman holding what appears to be a pomegranate. The figures may be those of suppliants with offerings on a votive relief.—*Cyrenè.*

White marble; height, 6½ inches; width, 11 inches. Smith and Porcher, p. 107, No. 138.

797. Fragment of relief containing a half-draped elderly male figure, and a female figure wearing a long chiton. Perhaps a fragment of a votive relief.—*Temple of Aphroditè, Cyrenè.*

White marble; height, 1 foot; width, 10 inches. Smith and Porcher, p. 104, No. 88.

798. Votive relief, with two plaits of formally twisted hair, dedicated to Poseidon by Philombrotos and Aphthonetos. The relief is bounded by two pilasters and an entablature.

Inscribed: Φιλόμβροτος, Ἀφθόνητος Δεινομάχου, Ποσειδῶνι. —*From Phthiotic Thebes, in Thessaly. Presented by Col. Leake*, 1839.

Marble; height, 1 foot 1½ inches; width, 1 foot 2½ inches; Millingen, *Ancient Unedited Monuments*, Part II., pl. 16, fig. 2; Leake, *Travels in Northern Greece*, IV., p. 361; *Greek Inscriptions in Brit. Mus.*, CLXIII.; Daremberg and Saglio, *Dict. des Antiqs.*, *s.vv.* Coma and Donarium. On the custom of dedicating hair by youths reaching manhood, see Daremberg and Saglio, *loc. cit.*, and *Bull. de Corr. Hellénique*, 1888, p. 479. See also *Mus. Worsleyanum*, pl. 9.

The following votive tablets (Nos. 799–808), with representations of portions of the human body and with votive inscriptions to Highest Zeus (Ζεὺς ὕψιστος), were discovered by the fourth Earl of Aberdeen, in 1803. Excavations were made at the foot of the rock-wall near the rock-cut structure commonly known as the Bema of the Pnyx, and the tablets which were then found, are presumed to have fallen from niches cut to receive them in the rock above (Dodwell, *Tour*, i., p. 402). It has been argued that the spot where the reliefs were found was not the Pnyx, but the altar of Highest Zeus (Welcker, *Der Fels-Altar des Höchsten Zeus*, &c., 1852). The inscriptions, however, which are here described, are of Roman times, and are of little value for the decision of the question. (Cf. Hicks, *Greek Inscriptions in Brit. Mus.* lx.)

799. Tablet with votive relief representing a female breast dedicated by Eutychis.

Inscribed: Εὐτυχὶς ὑψίστῳ εὐχήν.—*Pnyx, Athens. Elgin Coll.*

Pentelic marble; height, 5¾ inches; width, 5½ inches. Dodwell, *Tour*, I., p. 403; *Synopsis*, No. 210 (245); *Mus. Marbles*, IX., pl. 41, fig. 3; *C.I.G.*, 504; Ellis, *Elgin Marbles*, II., p. 105, No. 210; *Greek Inscriptions in Brit. Mus.*, LXVI.

800. Tablet with votive relief representing a female breast, dedicated by Isias.

Inscribed: Εἰσιὰς ὑψ[ίστῳ] εἰ[χήν].—*Pnyx, Athens. Elgin Coll.*

Pentelic marble; height, 8 inches; width, 6½ inches. Dodwell, *Tour*, I., p. 403; *Synopsis*, No. 209 (247); *Mus. Marbles*, IX., pl. 41, fig. 2; *C.I.G.*, 505; Ellis, *Elgin Marbles*, II., p. 105, No. 209; *Greek Inscriptions in Brit. Mus.*, LXVII.

801. Tablet with votive relief, representing a pair of eyes, dedicated by Philemation.

Inscribed: Φιλημάτιν [ε]ὐχὴν ἀνέ[θ]ηκεν.—*Pnyx, Athens. Elgin Coll.*

Pentelic marble; height, 3½ inches; width, 5½ inches. Dodwell, *Tour*, I., p. 403, with woodcut; *Synopsis*, No. 214 (251); *Mus. Marbles*, IX., pl. 41, fig. 5; *C.I.G.*, 506; Ellis, *Elgin Marbles*, II., p. 105, No. 212; *Greek Inscriptions in Brit. Mus.*, LXVIII.

802. Fragment of a votive relief, which originally represented a pair of eyes in relief, but now has little remaining except the left eye and part of the inscription: ὐψ]ίστ[ῳ. —*Pnyx, Athens. Found by the fourth Earl of Aberdeen in* 1803, *and presented by the fifth Earl of Aberdeen in* 1861.

Pentelic marble; height, 3¾ inches; width, 5 inches. *Greek Inscriptions in Brit. Mus.*, LXIX. This relief is perhaps identical with *C.I.G.*, 499.

803. Fragment of votive relief, with toes and the forepart of the right foot.—*Pnyx, Athens. Elgin Coll.*

Pentelic marble; height, 6½ inches; width, 5½ inches. *Synopsis*, No. 217 (253); *Mus. Marbles*, IX., pl. 41, fig. 4; Ellis, *Elgin Marbles*, II., p. 105, No. 217.

804. Tablet with votive relief of vulva, dedicated by Olympias.

Inscribed: Ὀλυμπιὰς ὑψίστῳ εὐχήν.—*Pnyx, Athens. Elgin Coll.*

Pentelic marble; height, 5½ inches; width, 7½ inches. Dodwell, *Tour*, I., p. 403; *Synopsis*, No. 216 (246); *C.I.G.*, 500; *Greek Inscriptions in Brit. Mus.*, LXII.

805. Tablet with votive relief, representing a human face from the bridge of the nose downwards, dedicated by Tertia.

Inscribed: Τερτία ὑψίστῳ εὐχήν.—*Pnyx, Athens. Elgin Coll.*

Pentelic marble; height, 8½ inches; width, 7¾ inches. Dodwell, *Tour*, I., p. 404, with woodcut; *Synopsis*, No. 218 (250); *Mus. Marbles*, IX., pl. 41, fig. 7; *C.I.G.*, 501; Ellis, *Elgin Marbles*, II., p. 105, No. 218; *Greek Inscriptions in Brit. Mus.*, LXIII.

806. Tablet with votive relief, representing a pair of arms, within a panel, dedicated by Claudia Prepusa. The hands are wanting.

Inscribed: Κλαυδία Πρέπουσα εὐχαριστῶ ὑψίστῳ.—*Pnyx, Athens. Elgin Coll.*

Pentelic marble; height, 6 inches; width, 7¼ inches. Dodwell, *Tour*, I., p. 402, with woodcut; *Synopsis*, No. 215 (248); *Mus. Marbles*, IX., pl. 41, fig. 6; *C.I.G.*, 502; Ellis, *Elgin Marbles*, II., p. 105, No. 215; *Greek Inscriptions in Brit. Mus.*, LXIV.

807. Tablet with votive relief, representing a female breast somewhat broken, dedicated by Onesimè.

Inscribed: Ὀνησίμη εὐχὴν Διὶ ὑψίστῳ.—*Pnyx, Athens. Elgin Coll.*

Pentelic marble; height, 4⅞ inches; width, 6 inches. Dodwell, *Tour*, I., p. 403; *Synopsis*, No. 211 (249); *Mus. Marbles*, IX., pl. 41, fig. 1; *C.I.G.*, 503; Ellis, *Elgin Marbles*, II., p. 105, No. 211; *Greek Inscriptions in Brit. Mus.*, LXV.

808. Fragment of a votive relief, with part of a thigh, or perhaps part of the shoulder.

Inscribed: ....α θεῷ ὑψί[στῳ ε]ὐχήν.—*Pnyx, Athens. Found by the fourth Earl of Aberdeen in* 1803, *and presented by the fifth Earl of Aberdeen in* 1861.

Pentelic marble; height, 4¼ inches; width, 4½ inches. *Greek Inscriptions in Brit. Mus.*, LXX.

809. Tablet with votive relief representing a left leg from above the knee in relief, dedicated to Asclepios and Hygieia.

Inscribed: Ἀσκληπιῷ καὶ Ὑγ(ι)είᾳ εὐχαριστήριον.—*Found in* 1828, *in a Shrine of Asclepios in Melos. Blacas Coll.*

Parian marble; height, 1 foot 1½ inches; width, 7½ inches. *Annali dell' Inst.*, 1829, p. 341; *Exp. de Morée*, III., pl. 29, fig. 2; *C.I.G.*, 2429; *Greek Inscriptions in Brit. Mus.*, CCCLXV. This relief was found together with the fine head of Asclepios (No. 550) and with a votive inscription (*C.I.G.*, 2428).

810. Tablet with votive relief, representing a right ear. The right side of the tablet is lost.—*Cyrenè.*

Marble; height, 6¾ inches; width, 10 inches. Smith and Porcher, p. 108, No. 148.

811. Square votive tablet, dedicated by Anthusa, the daughter of Damainetos. On the tablet, within a raised wreath, the following objects are sculptured in relief:—In the centre is a bowl (phialè) inscribed with the dedication. Round this bowl are ranged a mirror, a torch, a spindle, a comb, a small phial, a small box with a lid containing three little circular boxes, which probably held paints; a pair of shoes; a small mortar, containing a pestle, shaped like a bent thumb; a knife, a strigil, a bottle, two bodkins, a small oval box with a lid, which probably held a sponge; a pair of shoes, and a conical object like a cap. The raised wreath which encircles these objects is composed of pomegranates, ears of corn, and ivy-berries, round which a sash is wound. Outside the wreath, on the upper right-hand corner of the tablet, a situla is sculptured in low relief, and a small footstool (?) on the lower corner on the same side. The corresponding angles on the left side of the tablet have been broken away, but the upper angle appears to have contained a situla. The

relief is inscribed Ἀνθούση Δαμαινέτου ὑποστάτρια. Ὑποστάτρια probably denotes some minister of inferior rank in the temple of the goddess to whom the tablet was dedicated. The explanation of the word στάτρια given by Hesychius (ἐμπλεκτρία), makes it probable that the function of the ὑποστάτρια here mentioned was to dress the image of the goddess. This and the tablet No. 812 were found by the Earl of Aberdeen built into a ruined Byzantine church at *Slavochori in Laconia*, a place which is believed to be the site of the ancient Amyclae. The combination of pomegranates and ears of corn, the symbols of Persephonè and Demeter, with ivy-berries and fir-cones, the symbols of Dionysos, makes it probable that in the temple in which these tablets were dedicated, these deities had a joint worship.

Pausanias (iii., 20, 4) mentions a town near Amyclae called Bryseae, where was a temple of Dionysos which none but women were permitted to enter, and where women only performed the sacrifices. It is not improbable, as Lord Aberdeen conjectured, that these votive tablets were originally dedicated in this temple, and thence brought to Slavochori. It was a common custom among the Greeks to dedicate articles of female attire and toilet in the temples of goddesses. (See *Greek Inscriptions in Brit. Mus.*, No. xxxiv.)—*Brought from Greece by George, fourth Earl of Aberdeen; presented by George, fifth Earl of Aberdeen*, 1861.

Marble; height, 3 feet; width, 2 feet 9½ inches. This sculpture, with the following, was first published, in a strangely perverted form, by Caylus (*Recueil d'Antiq.*, II., pl. 51), from drawings by Fourmont. Lord Aberdeen published them, with an engraving in Walpole's *Memoirs relating to Turkey*, London, 1817, I., p. 446. See also *C.I.G.*, 1467; Leake, *Travels in the Morea*, I., p. 188, and *Peloponnesiaca*, pp. 163-165; *Greek Inscriptions in Brit. Mus.*, CXLI.; Wolters, No. 1852; *Guide to Graeco-Roman Sculptures* Part II., No. 11; Mansell, No. 728.

812. Votive tablet, dedicated by a priestess called Claudia Ageta, on which are sculptured in relief various articles of the toilet. In the centre is a bowl inscribed with the name of the priestess, Κλαυ(δία) Ἀγήτα Ἀντιπάτρου, ἱέρεια; round it are the following objects:—On the left of the bowl, a shell to hold unguents, two mirrors (one much smaller than the other), a small comb, a hair-pin, a small bottle for unguents, a small oval tray with a lid, containing a sponge, a larger bottle, a cylindrical object, and a circular object like a stud; above the bowl is a small elliptical box, a bottle, and an object which appears to be a net for the hair; below are a comb, two bodkins, and a strigil. On the right of the bowl are two pairs of shoes, two studs linked together, a small mortar (in which is a pestle like a bent thumb), a spoon, and a small oblong box with a lid, into which are fitted six little circular boxes or bottles. Round these sculptured objects runs a raised frame richly ornamented with fir-cones, ivy, ears of corn, and pomegranates, and with a coiled snake in its lower side.—*From Slavochori in Laconia* (*cf. No.* 811). ***Presented by the fifth Earl of Aberdeen,*** 1861.

Marble; height, 2 feet 3½ inches; width, 3 feet 6 inches. Walpole's *Memoirs relating to Turkey*, 1817, I., p. 446; *C.I.G.*, 1466; *Greek Inscriptions in Brit. Mus.*, CXLII.; *Guide to Grœco-Roman Sculptures*, Part II., No. 12; Wolters, No. 1851.

813. Fragment of a votive relief dedicated by a victor in a torch race. On the right a youth, with a whisk for sprinkling, and a man stand at an altar. The head of the man is lost. Three nude athletes, of whom two are bearded, stand on the left conversing. Above is an entablature with the dedicatory inscription: Ὁ δεῖνα λ]αμπάδι νικήσας, γυμνασιαρχῶν [ἀνέθηκεν].—*Athens. Strangford Coll.*

Pentelic marble; height, 1 foot 5½ inches; width, 1 foot ½ inch. *C.I.G.*, 257; *Greek Inscriptions in Brit. Mus.*, XLI.; *C.I.A.*, II., 1221.

814. Votive tablet in commemoration of a victory in the chariot race. A draped charioteer drives a chariot, drawn by four horses, which move to the left in spirited action. Over them floats in the air a winged Victory extending a wreath, now wanting, towards the charioteer. The left side of the relief and the lower edge have been broken away. The missing portion on the left probably contained a figure running in front of the chariot, as the end of a staff and traces of the hand which grasped it, appear at the edge of the slab. The charioteer wears a tunic girt at the waist; a scarf passing round the back of the head bellies out with the wind, while the ends, drawn back under the arms, float behind.

This figure appears to be female, and in that case would doubtless be a personification, possibly of the city to which the victorious charioteer belonged. A similar votive tablet mounted on a pilaster is shown outside a house or temple in the composition representing the visit of Dionysos to Icarios, in the third Graeco-Roman Gallery (*Guide to Graeco-Roman Sculptures*, Pt. I., No. 176), and such commemorative tablets were often dedicated by Agonistic Victors. Compare a fragmentary relief at Athens, on which a horse is crowned by Victory. (Schöne, *Griechische Reliefs*, pl. 18, fig. 80.)—*From Consul Logothetis' house at Athens. Elgin Coll.*

Pentelic marble; present height, 2 feet 3½ inches; width, 2 feet 8 inches. *Mus. Marbles*, IX., pl. 38, fig. 2; Ellis, *Elgin Marbles*, II., p. 126; *Synopsis*, No. 197 (236).

815. Fragment of a relief, perhaps a votive tablet in commemoration of a chariot race. Four heads of horses in rapid movement to the right; the head of the foremost horse has been held by a figure, of which the right hand only remains.

Marble; height, 11½ inches; width, 1 foot 1 inch. *Guide to Graeco-Roman Sculptures*, Part II., No. 47.

816. Votive relief. Hecatè stands, turned to the left, with a large torch in her left hand. With the right hand she places a wreath on the head of a mare standing before her. She wears a chiton, confined by bands crossing on the breast, such as are common on figures of charioteers, Furies, and others. Behind her is a large dog. The relief is surmounted by a large pediment. This relief appears to have been dedicated by the owner of a successful horse.—*Crannon in Thessaly. Presented by Col. Leake*, 1839.

White marble, with remains of blue paint on the ground; height, 1 foot 3½ inches; width, 1 foot 11 inches. Millingen, *Anc. Uned. Monuments*, II., pl. 16, fig. 1. Compare a relief at Athens, Schöne, *Griechische Reliefs*, pl. 26, fig. 108.

817. Votive relief with three figures standing to the front. On the right is Apollo wearing the dress of a minstrel, having a long chiton girt at the waist, and a himation. He holds out a phialè in his right hand. On the right is an omphalos, about which a snake is coiled. The central figure, who is bearded, wears the dress of Dionysos with short tunic, high boots, and a himation closely confined. He has a torch in the left hand and holds out a phialè in the right hand. On the left is a figure of Zeus, with a phialè held out in the right hand, and a sceptre in the left hand. The relief is bounded by two pilasters surmounted by an entablature and pediment.

Below is a group of six male figures reclining, who are sketched out in low relief. Before them are four figures: (*a*) on the left a comic figure seated, playing on double flutes, and beating time with a *kroupezion* or scabellum; (*b*) a nude female figure dancing; (*c*) a comic figure running, wearing a Phrygian cap, and having a pair of double flutes in each hand; (*d*) on the right, a figure with an oinochoè in each hand drawing wine from a large vessel.

Inscribed : Διὶ ὑψίστῳ κ(αὶ) τῷ χ(ό)ρῳ Θάλλος ἐπώνυμος τὸν τελαμῶνα ἀπέδωκα. The relief (τελαμών) appears to have been dedicated by a successful dramatic poet, Thallos, who gave his name to the fête.—*Cyzicus. Presented by A. van Branteghem, Esq.*

Marble; height, 3 feet 1½ inches; width, 1 foot 10 inches. *Rev. Arch.*, 1891, p. 10, No. 1. Compare a relief now at Athens, from Nicaea, in Conze, *Reise auf der Insel Lesbos*, pl. 19; Lüders, *Dionys. Künstler*, pl. 2.

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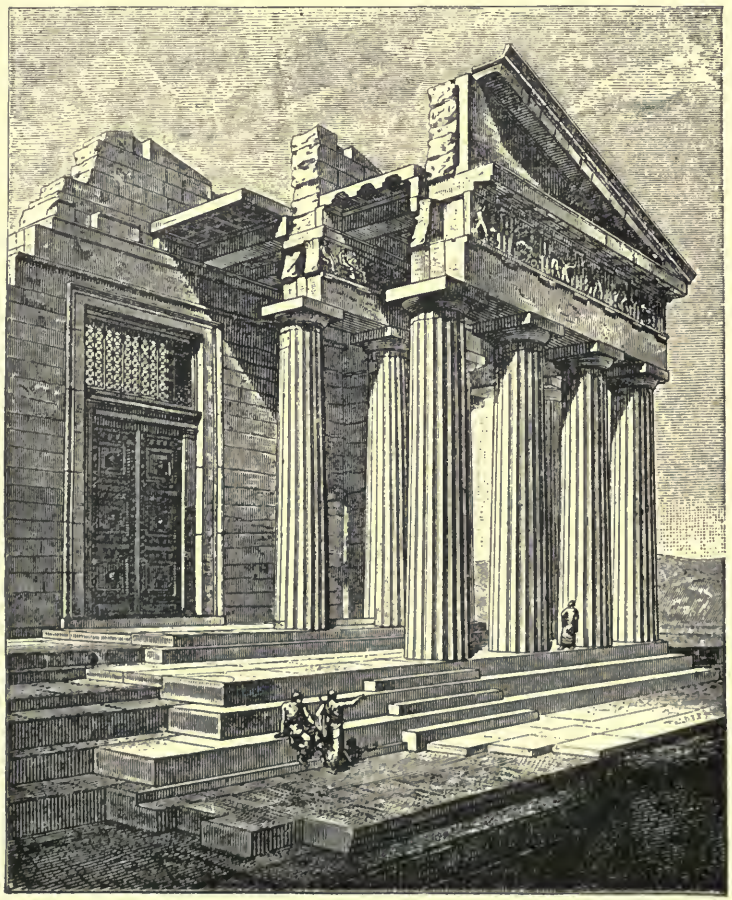
Sculptured Column from the Archaic Temple at Ephesus. No. 29.

VIEW OF THE LION TOMB AT XANTHOS. No. 80.

(*From a drawing by George Scharf.*)

View of the Harpy Tomb at Xanthos. No. 94.

(From a drawing by George Scharf.)



SECTIONAL VIEW OF THE EAST END OF THE PARTHENON. (*G. Niemann.*)

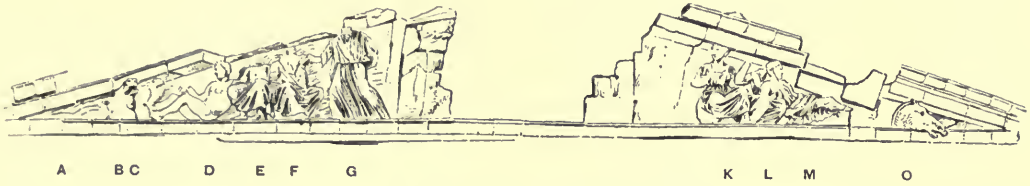


Fig. 1. Carrey's Drawing of the East Pediment of the Parthenon.

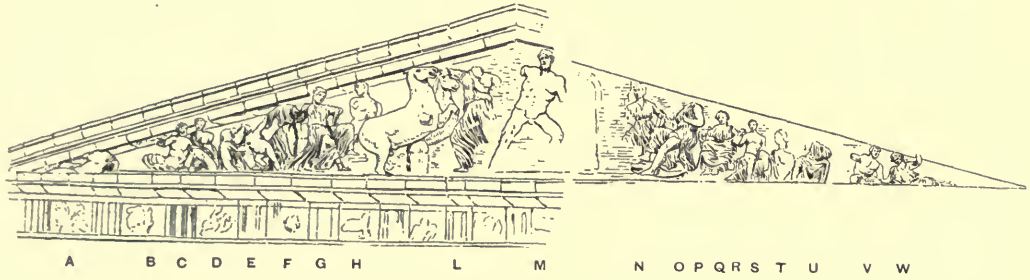
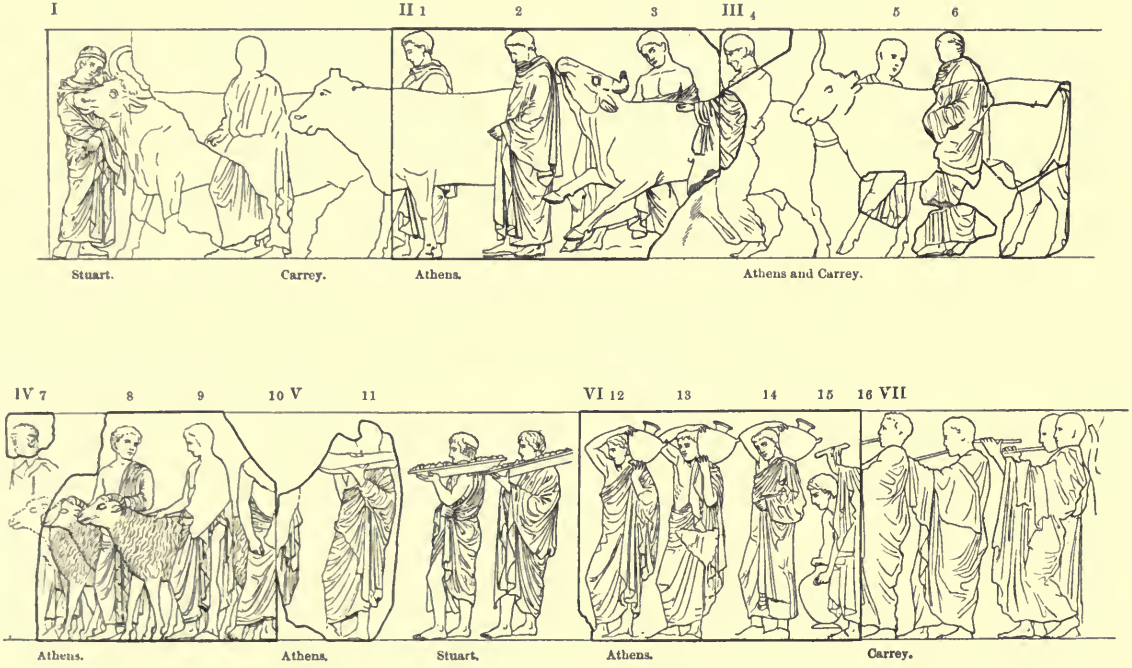


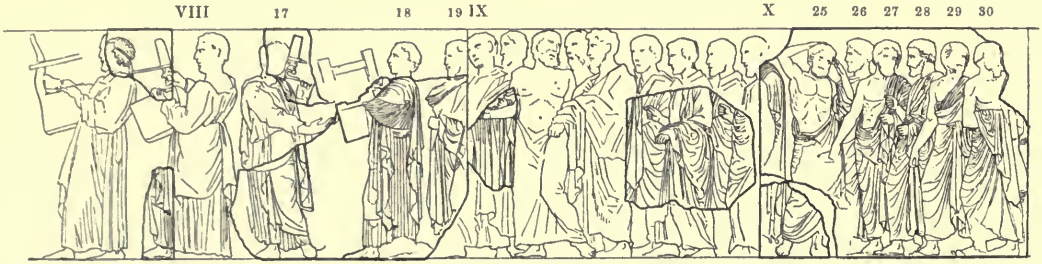
Fig. 2. Carrey's Drawing of the West Pediment of the Parthenon.

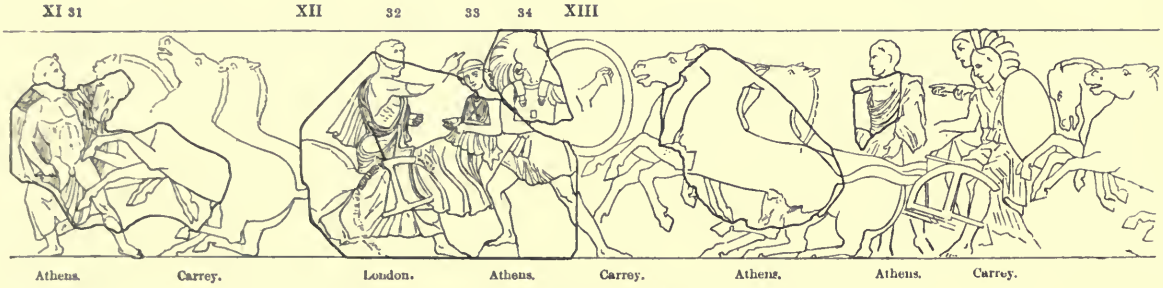
Fig. 1. Iris and Hera. East Frieze of Parthenon.
Nos. 27, 28.

Fig. 2. Arm. No. 330.



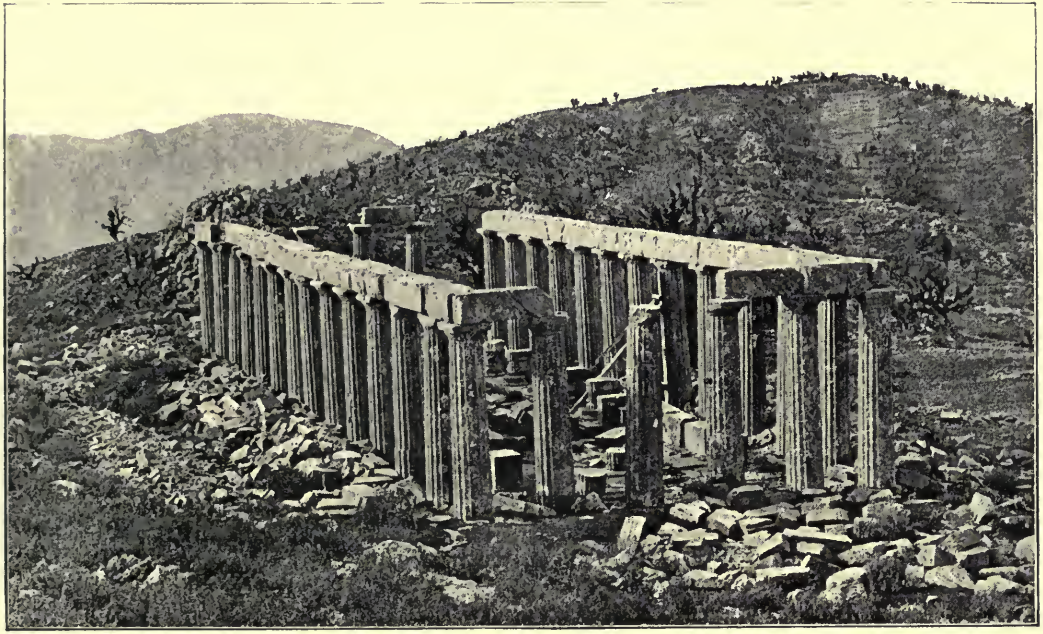
THE NORTH FRIEZE OF THE PARTHENON (Slabs I.–VII.) RESTORED.





THE NORTH FRIEZE OF THE PARTHENON (Slabs VII.–XIII.) RESTORED.

Le Sueur's Drawing of the Missing Group from the Monument of Lysicrates. No. 430,5.



VIEW OF THE TEMPLE OF APOLLO AT PHIGALEIA. (*From a Photograph.*)

Fig. 1. Sepulchral Relief.
No. 693.

Fig. 2. Monument of Xanthippos.
No. 628.

Fig. 3. Sepulchral Relief.
No. 627.

Fig. 1. Fragment of a Sepulchral Relief. No. 673.

Fig. 2. Fragment of a Sepulchral Relief. No. 672.

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